

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

New Series Volume V. Whole No. 119.

NEW YORK: SATURDAY, APRIL 9, 1881.

Price Ten Cents.

Cards changed as often as desired.

MISS LILLIE SHIELDS.
As Mrs. McGlone and Nancy Bartlett in Macaulay's Uncle Dan'l. At Liberty April 20.
MISS MAY TURNER-HATCH.
At Liberty for Light Juveniles. Address this office.
MISS HELEN VINCENT.
Melissa Bedott. Haverly's Widow Bedott co. Address this office.
MISS ADELAIDE FENELON (Cherie).
Leading Business. Address this office.
MISS ALICE CHANDOS.
Soubrette and Ingenue. Address N. Y. MIRROR
MISS AUGUSTA CHAMBRES.
With Fred Wren's Funny Few. Season 1880-81.
MISS BERTHA WELBY.
Leading. Address MIRROR office.
MISS ELEANOR READE.
Juvenile Business. Address MIRROR office.
MISS FRANCES KEMBLE.
Soubrette Actress. Address this office.
MISS FANNY McNEIL.
Address care this office.
MISS BERTHA FOY.
219 West 13th st., New York city.
MISS ANNIE WAKEMAN.
With Robson and Crane. 1880-1881. Residence 148 W. Sixteenth st.
MISS ALMA STANLEY.
Leading and Juvenile business. Disengaged. Simmonds & Brown.
MISS ADELAIDE THORNTON.
Address this office.
MISS LILLIAN DE GARMO.
Dramatic Reader and Elocutionist. Address TILLOTSON & FELL, Bloomington, Ill.
MISS JENNIE McCLELLAN.
68 Hudson Street, Boston. 120 East 13th Street, N. Y.
MISS KATE CASTLETON.
With Jarrett & Rice's Fun on the Bristol. Address this office.
MISS LEONA MOSS.
At Liberty. Address care MIRROR.
MISS ANNIE L. WALKER.
Juvenile Soprano. Leading. Last season with Haverly. 1085 Fulton Ave., Brooklyn.
MISS LIZZIE WALDRO.
Juveniles. Leadville, Col.
MISS HELEN A. TRACY.
Disengaged. Address MIRROR Office.
MISS IDA COLLINS.
Singing or Walking Ladies. Address care of C. R. GARDINER.
MISS IDA E. WHITING.
Soubrettes and Burlesque. Address 140 Bridgman street, Providence, R.I.
MISS JULIA BLAKE.
Leading or Juvenile Business. Address Dramatic Agents.
MISS LAURA DON.
Leading. Address this office.
MISS LINA TETTENBORN.
With Tony Pastor's Comb. Address this office.
MISS LOUISE DICKSON.
Engaged Season 80-81 with "Gentleman from Nevada."
MISS LOUISE FILMORE.
Comedy, Drama or Character. Address Agents.
MISS LOUISE DEMPSEY.
Leading Business. MIRROR Office.
MISS LIZZIE PRICE.
Leading. Disengaged. Address this office.
MISS MARION LESTER.
Leading Juvenile. Nip and Tuck combination, 1880-81.
MISS MINNIE FOSTER.
Topsy, with Anthony & Ellie Comb. 1880. Address 388 Main Street, Charleston, Mass.
MISS DEAN McCONNELL.
Leading Juvenile, Fanny Davenport co. Season 1880-81.
MISS JOSIE LOANE.
Leading Business. Address MIRROR.
MISS JEAN BURNSIDE.
Leading Roles. Madison Square Theatre, Season 80-81.
MISS AMY NORTHCOTT.
At Liberty. Address MIRROR.
MISS MARIE PRESCOTT.
Salvini co. Address this office.
MISS EVA GARRICK.
Abbey's Park Theatre.
MISS MAY STERLING.
Juveniles or Boys. Address MIRROR.
MISS NELLIE PECK.
Widow Belinda Jenkins. With Haverly's New Widow Bedott comb.
MISS HELENE BIRD (ADELL).
Leading Business. Address MIRROR.
MISS AGNES HERNDON.
On Southern Tour. Address MIRROR.
MISS AMY GORDON.
Countess in Ford's Olivette co. En route.
MISS FANNIE FRANCIS.
Leading, J. K. Emmet's Company. At Liberty April 16, 1881. Address N. Y. MIRROR.

MISS MARIE GORDON.
Permanent Address, Victoria Hotel, N. Y.
MISS LIZZIE CONWAY.
Singing Soubrette. Address C. R. Gardiner.
MISS DORA LEIGH.
Madison Square Theatre. Address MIRROR Office.
MISS HATTIE BAKER.
Second Soubrette and Utility. At Liberty. 243 Congress st., Portland, Me., or this office.
MISS LILLIAN M. JOYCE AND MR. ROLFE ELDREDGE.
Leading Juvenile and walking gent, Denver (Col.) Opera House
MISS ANNIE D. WARE.
Engaged season 1880-81. Address Agents, or 348 Sixth avenue, N. Y.
MISS IDA GLENN.
As Clip, now traveling with Barney Macaulay's Messenger from Jarvis Section.
MISS HELEN BLYTHE.
Leading Lady. With John A. Stevens' Fashion's Slave combination. En route.
MISS LILLIAN LANCASTER.
Soubrettes and Light Comedy. Leading. With Willie Edouin's Sparks co.

MISS ALICE G. SHERWOOD.
Leading Juvenile and Soubrette. At Liberty. Address Tremont House, 665 B'dway.
MLLE. ELISE KRUGER.
Premier Danseuse Absolue. Address this office.
MRS. AUGUSTA FOSTER.
McCallough comb. As Lady Macbeth, Emilia, Tullia, etc.
MRS. E. B. HOLMES.
With Jane Coombs Combination. En route. Address N. Y. MIRROR.
MRS. NELLIE ALLEN.
First character and comedy old woman. Chanfrau combination. En route.
MME. ADELINA MOTTE.
Re engaged as Ruth in Pirates of Penzance. Season '80-'81. Address N. Y. MIRROR.
MR. GEORGE E. OWEN.
General Business Agent C. H. Smith's Eastern Circuit, season of 1881-2.
MR. RICHARD VARNEY.
Leading Juveniles. Address C. R. Gardiner.
MR. ALFRED L. SIMPSON.
Musical Director. With Abbey's Humpty Dumpty season 1880-81.

MR. LEO COOPER.
Scott-Siddons. Season 1880-81.
MR. C. C. REEVE.
Treasurer Niblo's Garden Theatre. J. H. Haverly, Proprietor and Manager.
MR. C. A. McMANUS.
Address 421 N. Eighth Street, Phila.
MR. C. G. CRAIG.
Stage Manager and Leading Heavy Support Charlotte Thompson. Address MIRROR.
MR. CHARLES HARKINSON.
Address MIRROR office.
MR. DONALD HAROLD.
Baritone and Comedian. Address MIRROR office.
MR. HARRY ALLEN.
First tenor and comedian, comic opera. At liberty. Address this office.
MR. EDWIN F. THORNE.
Address Agencies.
MR. GEORGE C. DAVENPORT.
With Samuel Piercy's Legion of Honor co. Address care MIRROR.

MR. LEONARD S. OUTRAM.
Invites offers for lead, juvenile lead, or character business. Claxton co. En-route.
MR. JOHN W. ARCHER.
with John T. Raymond company. Season 1881
MR. J. T. MALONE.
Leading Juveniles. Address this office.
MR. HENRY LEE.
Leading Man with Miss Fanny Davenport. Disengaged season 1881-2.
MR. JACQUES KRUGER.
Comedian and Stage Manager, Willie Edouin's Sparks Co.
MR. LESLIE GOSSIN.
Leading support to Annie Ward Tiffany 1880-81. Care C. R. GARDINER.
MR. MAURICE STRAFFORD.
Boston Museum. Season 1880-81.
MR. MARCUS MORIARTY.
Leading Heavies. Nip and Tuck combination, 1880-81.
MR. FRANK WILLIAMS.
—
MR. JOHN J. SULLIVAN.
With Bartley Campbell's Galley Slave Company. Season of 1879-80.
MR. MYRON CALICE.
With Jarrett & Rice's Fun on the Bristol. Address this office.
MR. CHARLES J. THOMAS.
Walking Gent. Address this office.
MR. GEORGE MORDAUNT.
Jane Coombs' company 1880-81. Care C. R. GARDINER.
MR. LOUIS H. HAYWOOD and JOSIE ROBINSON.
At Liberty. Address MIRROR Office.
MR. AND MRS. FELIX MORRIS.
(Florence Wood.) Comedian and Soubrette. With Fanny Davenport this season.
MR. HARRY FARMER.
Musical Director. At Liberty. Late Haverly's, Chicago. Address this office.
MR. CHARLES A. BURTON.
Abroad. Address care American Exchange, London, Eng., until August 20.
MR. MARK SMITH.
Baritone. Jarrett's Cinderella Combination.
MR. HARRY D. GRAHAME.
Re-engaged for Season 1880-81. With Oliver Doud Byron.
MR. CHARLES H. KIDDER.
With Mr. John McCullough. Season 1880-1881.
MR. ERNEST BARTRAM.
Old Man. Eccentric Comedy Character. No 1513 Vine street, Philadelphia.
MR. L. F. LAWRENCE.
Tenor. Address MIRROR.
MR. PHILIP BECK.
Theatre Royal, Drury Lane, London, Eng.
MR. E. H. STEPHENS.
Eccentric comedy and old man. 136 East Twelfth street.
MR. W. D. MARKS.
Pirate King, D'Oyly Carte's Co. En Route. Address 302 E. Ninth Street.
MR. JAMES ARNOLD MORRIS.
Address MIRROR office.
MR. W. L. BOWRON.
Musical Director. Haverly's Fifth Avenue Theatre.
MR. FRANK HAYDEN.
Primo Tenore, with Corinne Opera Co. Season 1880-81.
MR. J. H. ANDERSON.
Asst. Manager and Treasurer English's Opera House, Indianapolis, Ind.
MR. CHARLES PUERNER.
Musical Director, Niblo's Garden, N. Y.
MR. HARRY COURTAINE.
At liberty. Address MIRROR.
MR. BONNIE RUNNELLS.
Hans in Prairie Wolf. With Buffalo Bill, travelling.
MR. JAMES O. BARROWS.
Kicker Shadrach Sniffles. Haverly's Widow Bedott co. Season 1881.
MR. GEORGE MORTON.
With Fanny Davenport. Address New York MIRROR.
MR. SEDLEY BROWN.
Sam'l of Posen Combination. En route.
MR. H. J. EAVES.
Costumer. The leading one in America. 63 East 12th Street.
MR. HARRY IRVING.
With Buffalo Bill. Season 1880-81.
MR. FRANK OAKES ROSE.
Juvenile, Leading, Eccentric and Light Comedy. Agents or 91 Cathedral st., Montreal.
MR. GEORGE PURDY.
Musical Director and Stage Manager Evangelizing comb. Address MIRROR.
MR. J. F. BRIEN.
With John A. Stevens' Fashion's Slave combination. En route.
MR. HARRY MACK.
With Agnes Herndon party. Address MIRROR.
MR. JOHN H. BILLER.
Musical Director, arranger. Address Tripp Music House, 161 4th av., Longville, N. Y.
MR. THEO. BENDIX.
Musical Director with J. K. Emmet. At liberty April 16.
MR. D. R. YOUNG.
As Raymond Drew, Joseph Murphy's Kerry Co.



MADUE GRANGER.

MISS NELLIE JONES.
Leading Juvenile and Soubrette. At Liberty. Address 31 Lafayette Place, N. Y.
MISS CHARLOTTE ADAMS.
Marie in Bigamy. Standard Theatre. Parts requiring foreign accent. Ad. MIRROR.
MISS REGINA DACE.
Juveniles. Address Agents.
MISS CASSIE TROY.
Season 1880-81. M'iss Combination.
MISS HATTIE RICHARDSON.
With Blanche Roosevelt's Opera Co. Union Square Theatre, N. Y.
MISS ANNIE MORTIMER.
Re-engaged with Maggie Mitchell's Co. Season 1880-81.
MISS ELMA DELARO.
Address, 327 West 29th Street, N. Y.
MISS LOUISE MULDER.
Geraldine in My Geraldine. Address MIRROR office.
MISS CARRIE McHENRY.
With Sol Smith Russell's Company. Season 1880-81.

MR. GEORGE L. SMITH.
Address Haverly's Fifth Ave Theatre.
MR. GRIFFITH MORGAN.
Scenic Artist. Academy of Music, Baltimore, Md.
MR. CLARENCE MONTAIGNE.
Rose Eytinge Combination. Season 1880-81.
MR. GEORGE HEISTER.
Scenic Artist. At Liberty. Address No. 91 Clymer st., Brooklyn, E. D.
MR. WILLIAM F. CLIFTON.
At Madison Square Theatre. Season 1880-81.
MR. C. J. BISHOP.
as Tom Follet, Haverly's Widow Bedott co. En route.
MR. J. WINSTON MURRAY.
Address care this office.
MESSRS. HYDE & BEHMAN.
Proprietors and Managers. Hyde & Behman's Theatre.
MR. RAYMOND HOLMES.
Fred's Paulding Combination. En route.

MR. ERNEST LINDEN.
With Moore & Burgess. St. James' Hall, London.
MR. ED. P. WILKS.
Daly's Theatre. Address this office.
MR. E. M. SMITH.
Re-engaged at Daly's Theatre. Season of 1880-81.
MR. EDWIN PRICE.
Fanny Davenport Comb. Address this office.
MR. FREDERIC INTROPIDI.
Musical Director D'Oyly Carte's Pirates of Penzance, Co. C. Room 37, Cooper Institute.
MR. F. S. HARTSHORN.
Capt. Grant, in The Voyagers. Boston Theatre
MR. FLOYD COOK.
Youths and Minor Roles. Address C. R. GARDINER, or this Office.
MR. S. W. LAUREYS.
Professor of the art of costuming. 854 Broadway.
MR. AND MRS. F. D. HILDRETH.
(VICTORIA NORTH.) With Tony Denier's Humpty Dumpty co.

The World's Metropolis.

LONDON, March 14, 1881.

After a long and eminently successful run, Adrienne Lecouvreur has given place at the Court Theatre to a revival of Heartsease, in the leading character of which Mme. Helena Modjeska made her first public appearance in England and which she now re-assumes. The play is described as an entirely new version of Dumas the younger's celebrated *Dame aux Camelias*, but where the novelty of the adaptation comes in does not appear. As a matter of fact, it is identical in scene and incident with the well-known operatic arrangement; and, though no doubt Mr. Mortimer did work directly from the book, the same result would have been obtained had he simply submitted the libretto of *La Traviata* to a severe paraphrasing, including alteration of proper names. As a play it is therefore uninteresting to a degree, but the magnificent acting of Mme. Modjeska as Constance (otherwise *Violetta Valery*), more than compensates for its inherent weakness. It is almost impossible to express in words the wonderful fascination with which Mme. Modjeska invests every one of her impersonations, a fascination indeed which seems part of herself and which her mere presence communicates to the audience. When she is on the stage a spell rivets the attention, under which is roused such intense feeling that the fall of the curtain or the exit of the actress is received with an universal sigh of relief. This is apart from her consummate mastery of the details of her art which, but for that mysterious influence, would sometimes appear almost too consummate, and would seem to betray an excessive attention to minor effects. In the role of Constance, there is excellent opportunity for the display both of passion and pathos, while in the second act, where the course of that love which Constance so fears, and for which she so ardently longs is temporarily disturbed, a tiny scene of playful comedy is deliciously played. The scene with Monsieur Duval (Georges Germant), wherein the bolt so long dreaded is cast, is played with a mixture of pathos and tragic intensity that is as affecting as if the denouement were not expected, a remark that applies with equal justice to the final scene in which the quiet decline of the unhappy and unfortunate woman is most touchingly depicted. There is something painfully pathetic in the desperate vivacity with which she clutches at the long delayed happiness that comes only when too late. The simulation of the disease itself is perfect—the utter weakness, illumined and made more appallingly terrible by momentary flashes of hectic vigor, and the fearful hacking cough, are wonderful in their truth to nature. The presence of the destroying illness is manifested from the beginning, and its gradual encroachment is portrayed in the most vivid and yet artistic manner. As for the costumes, such things of beauty must certainly be joys forever, while as in everything else, the most perfect taste regulates the utmost magnificence.

A remarkable feature of this revival is the performance by Mr. Forbes Robertson, of Armand. This young actor has several times distinguished himself by the unusual intelligence with which he handled minor roles, but in this instance he plays in a manner that entitles him to take high rank as an emotional actor. It would be difficult to improve upon his rendering of the scene at the gaming table, and of the denunciation of Constance which follows; the furious passion that dominates the man's very love being wonderfully and most effectively portrayed. Again, in the tender passages, his love making was marked with a degree of intensity and with a natural and manly vigor that is not often to be found. That Forbes Robertson has before him a very promising future there can be no doubt, which will be the more enhanced as he manages to shake off certain mannerisms, of which an angularity of gesture and a throatiness of utterance are perhaps the least to be desired. With the exception of Mr. Robertson, there is nothing very wonderful about the remainder of the cast. Mr. Edward Price only has one scene as the father of Armand, and does not make us wish he had another. Mr. Brian Darley as the Comte de Varville, wears an enormous light moustache and imperial, and does the best he can with his part—which is not much—and Mr. G. W. Anson, who is an excellent actor, languishes in the obscurity of a very tiny part, introduced merely that Mr. Anson may say a funny thing or two. Miss Winifred Emery as Nichette, the friend of Constance, who gets married on the day that lady's death, plays prettily, and the husband will be sufficiently referred to as Mr. C. Fitz Roy.

Miss Jennie Lee, who will shortly start for America, is playing a farewell engagement at the Olympic Theatre. Messrs. Orini and Frank Marshall's comic opera, *Lola*, having proved the reverse of successful. Since, five years ago, Miss Lee discovered the possession of pathetic powers of unsuspected brilliancy, she has done very little but repeat in London and elsewhere the character which then served to introduce her. Mr. J. P. Barnett (off the stage Miss Jennie Lee is Mrs. J. P. Barnett) concocted out of incidents in *Black House* the drama known as *Jo*, which if not altogether a very coherent or interesting arrangement, serves very admirably the purpose for which it is intended. It is rather late in the day to announce that Miss Lee as *Jo* is really the *Jo* of Dickens' work. A more remarkable reproduction of character, especially of Dickens' creation, is

impossible. The figure, the voice, the bearing, the miserable boy himself is presented. How on earth Miss Lee, who is a charmingly bright little burlesque lady by rights, became so familiar with the manners and habits of a wretched street arab it is difficult to imagine. Frequent repetition of the character has in no sense detracted from the freshness and truth of the impersonation, which is as good (it could not be better) as it ever was. The remainder of the characters are mere sketches, but the ladies and gentlemen entrusted with them work hard and produce some effect. Miss M. Leighton as Lady Dedlock, for instance, is really excellent, and with Mr. J. A. Howell, who plays Talkington, achieves considerable success in the scene wherein the lawyer informs her that her secret is discovered. Miss Dolores Drummond, the original Hortense, repeats a performance that is exceedingly clever. The revengeful Frenchwoman is played to the life. Mr. Percy Compton (a son of the late celebrated comedian and brother to the Mr. E. Compton who supported Miss Neilson on her last tour) appeared as Snagsby, and justified the reputation he has gained in the provinces, while Mr. A. S. Andrews and Mr. Henry Crisp could not very well avoid being bores in the characters of Guppy and Chaband, both of which parts could be advantageously excised. The few lines that fall to Esther were delivered without the least animation by Miss F. Leyton. Miss E. Steele was shrewish as Mrs. Snagsby, and Miss Florence Smithers very good as Guster. Mr. Burnett himself plays Bucket. As Mr. Burnett has not "arranged" for himself a part any better than he has apportioned to the rest of the characters, the result is not any more astonishing than could be expected. Sir Leicester Dedlock, who has nothing to do but write notes and read notes, except in one place where he has to clasp his forehead, is played by Mr. Gray Dolby.

Considering that there was nothing that Charles Dickens objected to so strenuously as dramatizations of his works, he is being very badly used just now. Feeling that one man could hardly, sufficiently, and satisfactorily "adapt" any of the great writer's works, Messrs. Joseph Dille and Lewis Clifton have united their felonious scissors and paste brushes, and produced what they call a "new comedy in three acts, entitled *Tom Pinch*." The piece has been produced at the Vaudeville. It is simply a threading together of the *Pinch* incidents in *Martin Chuzzlewit*, with the unsuccessful design of making him the pivot upon which the Pecksniff, Mary Graham and old Martin episodes revolve. The result is of course ridiculous. Without a vivid remembrance of the story in one's mind, the proceedings of the various characters are both incomprehensible and absurd, and the well-worn experience that Dickens' characters are not in any degree dramatic, or suited for dramatic purpose, receives fresh confirmation. Tom Pinch, particularly, who in the book is the most lovable of good fellows, becomes singularly tame and insipid, not to say boring, for the simple reason that commonplace dialogue cannot convey those touches which the pen of Dickens so lightly and yet so powerfully presented. The part is played by Mr. Thomas Thorne as well as possible, and it is not his fault that Tom is uninteresting. Mr. William Farren undertakes the part of Pecksniff, and makes of that personage a most amusing portrait of somebody, but not of Pecksniff. He is wilfully and purposely funny—which Pecksniff did not suppose he was—and he is equally as avowedly a hypocritical villain, which Pecksniff never admitted, even to himself, that he was. In appearance Mr. Farren exactly reproduces the well-known pictures, as indeed does Mr. Thorne. The part of old Martin, which is a slight one, is the best played of any. Mr. John Maclean, wonderfully made up, so represents the crafty old fellow that even when all he has to do is to sit in a chair and think, he becomes as important and interesting as those who are more closely concerned in the dialogue and action. His opportunity comes at the end, however, and it is a treat to see this old Martin, when he gives the rein to his indignation and felling the traitorous Pecksniff to the ground, lets loose all his pent-up torrent of wrath. Out of characters so sketchy and uninteresting as Martin the younger and John Westlock become, Messrs. Graham and Crawford naturally fail to make much, while Mr. Lestocq as Mark Tapley makes us regret the brevity of the part. Miss Kate Bishop plays Mary Graham in a very quiet and inanimate manner, and Miss Sophie Larkin and Miss Cicely Richards are the sisters, Charity and Mercy. The best played part among the ladies is the small one of Ruth Pinch, which Miss Lydia Cowell renders in charming style. The new comedy, *Divorce*, continues in the bill here, and is very amusing. Mr. Thorne, Mr. Graham and Mr. Maclean playing exceedingly well.

That lively family, the Messieurs et Mesdames Vokes, will by the time this is printed be at Boston, where they open at the Globe Theatre. Previous to their departure they gave a three weeks' season at the Imperial Theatre, the programme including *Rough Diamond* and the *Belles of the Kitchen*. Neither of these can be described as a particularly new piece nor as a very recent addition to the Vokes' repertory. Mr. E. Leathes represented Sir William Evergreen in the first piece, with an excess of grimace and gesture that was really shocking to behold, while Mr. E. B. Norman performed Lord Plato in an absolutely motionless and expressionless manner that was appalling. Excellent audiences were attracted during the short season, and a benefit taken by the family in the last week was assisted by the support of a very large number of prominent players. The Critics—with a consequently phenomenal cast—was given.

The World has now been reproduced at Drury Lane, the pantomime having been taken off only last week. The cast remains as before, with the substitution of Louisa Payne for Helen Barry, who is starting with a company of her own at the Imperial. Young Mr. Augustus Harris has renewed his copious advertising arrangements, mingled with personal criticism by individuals of eminence, and The World promises to do very good business for the weeks that intervene before the appearance of the *Meinungen* company. A trifling piece, supposed to be a satire upon the co-operative craze of the time, has been produced. The music is composed by Signor Bucallosi, whose more pretentious work, *Pom*, did not succeed, particularly in England; and the libretto is the result of the combined labors of Edward Rose and—of course—Augustus Harris. It is played by Walter Pelham, Douglas Cox, Kathleen Corri, in addition to two or three minor characters.

Announcement is made by Mr. Irving that "in deference to a generally expressed desire on the part of the public, he will withdraw the *Corsican Brothers*, in the full tide of its success, on the 9th of April—the 180th representation." The week after, *The Belles' Stratagem*, with Mr. Irving as Doricourt and Ellen Terry as Letitia Hardy, will be played in connection with *The Cup*; and this is to be the alternating programme with *Othello* and *Edwin Booth*. A good deal of discussion has arisen from Mr. Irving's expressed intention to increase the prices of admission on the nights that Mr. Booth appears, charging one guinea for stalls, and making proportionate increase in the dress circles and private boxes. Of course Mr. Irving has a right to charge whatever he likes for admission to his own house, and there is no doubt that a sufficient audience will be found, not only able, but willing to pay that sum for an evening's entertainment. Mr. Irving is the fashion, and fashion's votaries are generally reckless. Nevertheless a butcher who, because he was fashionable, determined to put up the prices of his goods 100 or so per cent., would be very likely to find his net profit fall off after a while. It is just possible that Mr. Irving will go too far with his friends, the fashionable public. W. C. T.

STAGE FASHIONS.

You bid me make it orderly and well,
According to the Fashion and the time.

TAKING OF THE SURE.

Miss Coghlan's toilettes are always marvels of loveliness—"perfect studies," as the ladies declare. Unless there is a long run at Wallack's, the frequent changing of the cast makes great demands upon her time as leading lady, especially in the matter of dress. In *A Scrap of Paper*, given last week, she wore two very handsome costumes; the first a traveling dress of fawn-colored silk and satin and Japanese brocade, made long to suit the times. A brown hat, with delicate pink and gray feathers, an importation from Virot, was very becoming; but the crowning feature of all was an Elizabethan collar of steel lace and steel cut beads and fringe. The dinner dress for the piece was of pale blue brocade velvet, en train, corsage pompadour, the whole trimmed with a superb steel trimming.

In *Old Heads and Young Hearts* her costumes were also superb. The white satin dress was from Felix, Paris, elaborately trimmed with Mechlin lace. The opera cloak was of white brocade satin, trimmed with white fur. The next dress in the same piece was a black satin underskirt trimmed with black lace; a ruby velvet coat, and hat to match, was adorned with cut garnet beads.

In *The Rivals*, one of Miss Coghlan's costumes was of gray brocade and pink satin, the front trimmed with point lace and pearls. A large white hat was trimmed with white feathers. In the *School for Scandal*, which Miss Coghlan dressed beautifully, her first costume was a pink and white brocade over a wine-colored satin petticoat, hat to match, adorned with pink and wine colored plumes. Her evening dress was a white satin brocade in gold roses, the entire front embroidered in pearls and chenille. The back was a Watteau, the corsage pompadour, and the whole adorned with old Irish point. In the scene scene Miss Coghlan's green brocade is also equally lovely, with a front of Nile green satin, trimmed with point lace, and point lace shawl lined with cardinal satin.

Miss Coghlan's costumes in *Forget-Me-Not* were so magnificent that one cannot but regret they were so soon lost to sight. Three of these dresses cost \$1,200.

Miss McClellan, who sustains the principal part in the new play, *That Man from Cattaraugus*, wears one of the prettiest combinations of the season. A blue de celi satin mer-celaine, combined with bayadere striped satin skirt, was ruffled alternately in bayadere and plain satin on one side and the other draped with the bayadere; the train was of plain satin, as was also the corsage, cut low and square and trimmed with bayadere.

Selina Dolaro wears the most bewitching little costumes in Olivette that have

been seen on the stage this season. Her "first" as they say in children's puzzles, is a moon on the lake shade of satin, brocaded in gold over a heliotrope-satin petticoat; delicate plumes of the same nodded over her arch, sparkling little face, giving an added piquancy that was very irresistible. The same might be said of her last costume as a sailor lad, where she presented a trim little nautical rig that was very becoming. As the bride, her dress was white Satin de Lyons; the entire front is a perfect cascade of glittering drops of crystal beads. A spray of orange-blossoms fastened each side of the skirt. The corsage was low, fastened by bands over the shoulders, adorned with sprays of orange flowers.

Bloom Brothers, 48 W. 14th street, have opened a very choice collection of beautiful hats from Viot, Tourgee and other leading houses in Paris. Noticeable among them is an evening hat composed of pearl beads, with strings of sash satin finished with pearl fringe. Many styles in the favorite open work straw are seen; in colors, shades in yellow from the oldest of gold to the palest of straws predominate. For elegance of design these bonnets are not to be surpassed.

ARIEL.

PROFESSIONAL DOINGS.

—Charles R. Thorne will pass the heated term at Newport, R. I.
—The Corinne Merriemakers will not close their season until June.
—Sarah Bernhardt will paralyze the politicians at Washington next week.
—Berger's new company will close their season at Jackson, Mich., April 20.
—George Miller is starting a circuit through Pennsylvania in opposition to Mishler.
—Hill's All the Rage combination appears at Daly's Theatre May 2 for four weeks.
—The Lingers have made a hit in San Francisco with their new piece, *The Tutor*.
—The Powers Galley Slave Combination close their season at Selma, Ala., on the 13th.
—Schoolcraft and Coes are engaged for next season by Barlow, Wilson, Primrose & West.

—Adolf Nuendorff sailed for Europe last Friday, and Henrietta Beebe sailed on Saturday.

—A large painting of Charlotte Cushman has been placed in the lobby of the Boston Museum.

—Marie Rockwell replaces Louise Muldener in Bartley Campbell's *My Geraldine* company.

—Mr. and Mrs. L. T. E. White and Harry Barrymore have joined the Osborne Comedy Company.

—The Professor will probably take Hazel Kirke's place at the Madison Square—in a year or two.

—Four thousand dollars was the amount paid last week for four shares in the Academy of Music.

—John Stetson has the management of the Vokes Family. They play at the Union Square shortly.

—Manager Leavitt is negotiating with a number of new people for his Burlesque Opera company.

—Florence Elmore left the Kate Claxton company at Sedalia, Mo., last week, on account of ill-health.

—A benefit, tendered to the veteran minstrel, Charles T. White, will take place at Booth's this afternoon.

—J. W. Summers, one of the Stevens party, has left the company, and decided to settle in San Francisco.

—Mary Anderson will spend Passion Week in Cincinnati, the guest of Mrs. Tom Zimmerman, of the Burnett House.

—Lawrence Hodes, the advertising agent of the Union Square Theatre, will receive his annual benefit next Tuesday evening.

—Louis J. Smith and Catherine Praeger, of the Leavitt Burlesque Opera troupe, were married in Rochester on Wednesday, the 30th.

—Frederick Paulding calls Thomas W. Keene a ranter, and the Chicago critics propose to "go for Fred" in retaliation this week.

—Bunyard's Panorama of the Mississippi, which has had a thirty years' experience all over the world, will shortly be exhibited in this city.

—Gunter's new play for Nat Goodwin is called *D. A. M.* We trust after it is played there will be no cause to attach the suffix "ed" to it.

—Ella Chapman having made a favorable impression as Moya in *The Shaughraun*, at Boston, lately, is desirous of embracing the legitimate.

—Katherine Rogers has got a new play called *Heartsease*, written by Percy Wilson, of San Francisco, adapter of *That Man from Cattaraugus*.

—Dampier, the English actor, has fallen heir to \$500,000, has gone from Australia to England to get it, and will leave the stage. Sensible man.

—Nathaniel Deering, aged eighty-nine, died in Portland, Me., on the 25th ult. He was the author of two tragedies, *Bozzaris* and *Carabas*.

—The health of Eliza Weathersby has improved greatly during her visit to Europe, and she will take her place in Nat Goodwin's company next season.

—The season ends at the Union Square with Easter week. The company will be transferred to Haverly's Brooklyn Theatre for the following week.

—Mme. Modjeska's London engagement will not be concluded until the opening of 1882. She will probably not revisit America till the fall of that year.

—George Clarke has secured the right to play all of the late Barney Williams' plays, and will star in them next season. Connie Soagah will be his specialty.

—William Parsons has signed a contract for two years with Anthony & Ellis as press agent of their Uncle Tom's combination. He has been with them six years.

—A Poets' Festival is in preparation, to take place at the Academy of Music on Saturday, 23d inst., the proceeds to be applied to the everlasting Poe Monument Fund.

—The season of the San Francisco Minstrels is drawing to a close, when they will shake the mud of New York from their feet and peregrinate through the country; landing finally at the home of their first love,

San Francisco. They can put in three or four months there to large business.

—P. S. Gilmore, advertising agent of the Grand Opera House, Cincinnati, has resigned to accept an appointment with the Cincinnati Southern Railroad Company.

—A few weeks since several Harvard students were ejected from the Athenaeum, Boston, for unbecoming conduct. One of them has brought suit for \$5,000 damages.

—An enthusiastic admirer named John Stevens presented Fanny Herring with a handsome rifle last week in Brooklyn, for her own use in the play of *Little Buckshot*.

—Haverly's Strategists company played in Omaha to a large house the other night, receiving expressions of approval from the press. J. B. Polk made a hit in the principal part.

—Bernard (late with Bloom's) has opened a dressmaking establishment at 63 East Ninth street, where he invites ladies in the profession and out of it to call upon him for perfect fits.

—Mr. and Mrs. George S. Knight will play at Haverly's Fourteenth Street Theatre in a few weeks. We shall then see what Bartley Campbell's Government Bonds amount to.

—Denman Thompson closes his season June 29. Mr. Thompson will summer at Swansea, N. H., his home. This season has been one of the most successful he has ever experienced.

—George H. Adams, now with Tony Denier's Pantomime Company, severs his connection with that organization at the close of the present season, and starts a first class troupe of his own.

—Gus Williams has bought a steam yacht, and his manager, John Rickaby, has invested \$500 in a horse, upon which he will disport himself during the summer through the streets of Detroit.

—May Fisk has abandoned tights and spangles, and is now lecturing on "My Opinion of Hell." She has been with a burlesque company so long that she probably knows what she is talking about.

—The ladies and gentlemen of the Boston Ideal Opera company were the recipients of a complimentary dinner by the members of the Century Club during their engagement at Syracuse, N. Y., last week.

—Con T. Murray, well known in the profession, recently performed a brave act in Savannah, Ga., by heroically rushing into a burning hotel in that city, and rescuing a woman and her child from the flames.

—Fred W. Bert, of the Hearts of Oak combination, has been authorized by San Francisco parties to offer Bernhardt \$35,000 for a short season in California. Mr. Bert writes to us that the proposition was not accepted.

—The printed prospectus of the Illinois Opera House Association states the object of the organization to be "mutual protection, the advancement of the interests of first-class combinations and the drying out of 'snaps'."

—Birds of a Feather is the title of a new play by Edward Janieson, a Chicago limb of the law. Jacques Kruger (beautiful name for a poster), under the management of R. M. Hooley, will take the road with it next season.

—Manager Henderson is making arrangements to produce Gilbert & Sullivan's new comic opera at the Standard at the beginning of the fall season. The author and composer will come from London to superintend its production.

—H. J. Clapham, business manager of Barlow, Wilson, Primrose & West's Minstrels, retires from that position April 16. He manages John T. Raymond in California. E. N. Gotthold takes Mr. Clapham's place as agent for the minstrels.

—Our correspondents throughout the South and West are continually writing us concerning the great desire of the people of those sections to see Billie Taylor and Olivette, and assure us that reputable organizations, with good artists, would be sure of success.

—Miss Georgia Woodthorpe, late of California, where she has supported as leading lady many prominent stars, has branched forth as a star, and is about to introduce her new play, *Dash, the Girl of the Hills*, to Eastern audiences. It is said to be very strong and to abound in striking situations. Miss Woodthorpe is a beautiful young lady, and possesses much dramatic talent.

—Lyons, N. Y., a town on the New York Central, between Syracuse and Rochester, is to have a new theatre. The house will be 72x100 feet, and will be called *Parshall Opera House*. It will seat 1,000, and will cost \$20,000. Manager Lehnue of Syracuse has played several companies there this season, and says it is a very good one night town.

—Andrew Bowers, the property-man of Snelbaker's company, met with a painful accident on the 25th ult. at Martin Opera House, Albany, by being struck over the head with a forty-pound curtain weight, which fell from the flies. He was picked up unconscious and conveyed to the City Hospital, where he lies in a precarious condition. The injured man's home is in Providence, R. I. He only joined the party a week ago.

—The plans of Steele Mackaye's new theatre are now complete, and the only impediment to an early commencement of work on the building is the consent of some of the owners of the selected site, who are now in Europe—favorable answers from whom are momentarily expected. To Mr. Mackaye's designs are ascribed beauty, novelty, convenience and perfection of details. The house is expected to seat about one thousand people.

—We are to have another opportunity to see the great Salvini—this time at the Academy of Music. At the expiration of his engagement with Mr. Stetson he will give four performances, under the management of Chizzola and Wertheimer, beginning on the 9th of May. He will play *Othello* twice.

—The other two plays may be *The Gladiator* and *Macbeth*, although this is not determined upon. The same company that is now traveling with him will render the support. These will be his last performances in America this season, as he leaves for Italy immediately thereafter.

—Fanny Davenport's generosity of heart is best illustrated by the following extract from our Cincinnati correspondence: Marion L. Foster, a young lady of this city, unusually gifted intellectually, but for years afflicted with total paralysis of the lower portion of her body, attracted the attention of Miss Davenport during the latter's recent engagement at the Grand Opera House. So thoroughly has the actress become interested, that in addition to defraying the invalid's expenses to New York, she has concluded arrangements with Dr. Sayre, who will assume charge of the case and endeavor at least to ameliorate the sufferer's condition, if not in time perfect a complete cure.

PROVINCIAL.



What the Player-Folk are Doing All Over the Country.

Notice.

Correspondents must direct their letters to Harrison Grey Fiske, Editor, and in all cases write the word "Correspondence" distinctly across the envelope.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ANNIE PINLEY: Cleveland, Columbus, 7; Wheeling, W. Va., 8, 9; Pittsburgh, 11, week.

ARABIAN NIGHT COMB.: Indianapolis (English) April 4, week.

ADA GRAY COMB.: Columbia, Pa., 18; Reading, 19; Lebanon, 20; Pottsville, 21; Phoenixville, 22; Bethlehem, 23; Mahanoy City, 25; Shenandoah, 26; Ashland, 27; Shamokin, 28; Bloomsburg, 29; Danville, 30.

ANTHONY & ELLIS' UNCLE TOM'S CABIN CO.: Ithaca, N. Y., April 7; Zanesville, O., 16.

ANNA DICKENSON: Boston, Mass., April 19, one week.

A. M. PALMER'S DANIEL ROCHAT CO.: Montreal, Can., 4, week; Boston, May 2, six weeks.

AUGUSTIN DALY'S NEEDLES AND PINS COMB.: Williamsburg, N. Y., May 23, to begin a summer tour.

ALICE HARRISON PHOTOS COMB.: Keokuk, Ia., 7; Dubuque, 14; New York City, May 9.

AGNES HERNDON DRAMATIC COMB.: Spartanburg, 7; Athens, Ga., 8, 9.

ABBEY'S HUMPTY DUMPTY: Akron, O., 7; London, 11.

ACME OLIVETTE CO.: New York City, 4, three weeks; Philadelphia, Pa., 25, week.

ADD WEAVER'S GREAT CELEBRITIES COMB.: New York, 11, week; Philadelphia, Pa., 18, week.

AIKEN'S COMEDY CO., just organized, will open season 18th.

ALICE OATES CO.: Athens, Ga., 7; Milledgeville, 8; Macon, 9; Savannah, 11, 12; Charleston, S. C., 13, 14.

AGNES WALLACE VILLA CO.: Nanticoke, Pa., 6, 7; Plymouth, 8; Carbondale, 9; New Berlin, N. Y., 11; Sherburne, 12.

BAKER AND FARRON: Danville, Ill., 7; Quincy, 8, 9; Keokuk, Ia., 11; Peoria, 12, 15; Bloomington, 13; Milwaukee, Wis., 14, 15, 16; Muskegon, 18; Grand Rapids, Mich., 19; Bay City, 20; East Saginaw, 21; Detroit, 22, 23; Brooklyn, week; sail for London, England, May 2, for fifteen weeks.

B. W. P. & W.'S MINSTRELS: Brockton, Mass., 7; Taunton, 8; Lynn, 9; Gloucester, 11; Montreal, 18, three days.

BARTLEY CAMPBELL'S GALLERY SLAVE: Auburn, N. Y., 7; Oswego, 8; Elmira, 9; Bradford, Pa., 11, 12; Titusville, 13; Oil City, 14; New Castle, 15.

BARTLEY CAMPBELL'S MY GERALDINE CO.: Terre Haute, Ind., 7; Indianapolis, 8, 9; St. Louis, 10, week; Quincy, Ill., 18; Springfield, 19; Bloomington, 20; Peoria, 21; Decatur, 22; Joliet, 23; Chicago, 25, two weeks.

BUFFALO BILL: Danville, Pa., 7; Williamsport, 8; Harrisburg, 9; Philadelphia, 11, week; Baltimore, Md., 18, week; Wilmington, Del., 25; Columbia, 26; Lancaster, Pa., 27; Reading, 28; Trenton, N. J., 29; Newark, 30, and close season.

BEN COTTON & CO.: Muncie, Ind., 4; Greencastle, 5, 6; Peru, 7; Alton, Ill., 8, 9; Milwaukee, 15, 17.

BARNEY MACAULEY: Holyoke, 7; North Hampton, 8; Westfield, 9; Portsmouth, 11, 12; Lewiston, 13, 14; Bangor, 15, 16; Portland, 18, 19; Lowell, 20, closing season.

BONNIE MEYER DRAMATIC CO.: Jacksonville, 6, 7, 8, 9; Palatka, 11, 12; St. Augustine, 13, 14.

BOSTON IDEAL OPERA CO.: Scranton, 7; Reading, 8; Allentown, 9; Philadelphia, 11, week; Harrisburg, 18 to 21; Pittsburgh, 22 to 25; Chicago, 26, week; Philadelphia, May 2, week; Brooklyn, 9, week, and close season.

BERGER'S NEW CO.: Portsmouth, O., 8; Jackson, 9; Waverly, 11; Tiffin, 12; Bellefontaine, 13; Toledo, 14; Detroit, Mich., 15; Jackson, 16.

COLLIER'S BANKER'S DAUGHTER: Lynn, 7; Nahua, N. H., 8; Waltham, Mass., 9; Salem, 10; New Bedford, 12; Chelsea, 13.

CHAMFRAN (in Kit): Fall River, 7; Gloucester, Mass., 8; Newburyport, 9; Providence, R. I., 14, 15, 16.

CORINNE MERRIMAKERS: Portsmouth, O., 7; Columbus, 8, 9; Mt. Vernon, 11; Newark, 12; Wheeling, W. Va., 13, 14; Fairmount, 15; Martinsburg, 16; Washington, D. C., 18, week; Baltimore, Md., 25, week.

CHARLOTTE THOMPSON: La Crosse, Wis., 7; Dubuque, Ia., 8, 9; Clinton, 11; Cedar Rapids, 12; Iowa City, 13; Muscatine, 14; Rock Island, 15, 13; Davenport, Ia., 16.

CLARE SCOTT COMB.: Middleport, O., 6, 7; Parkersburg, W. Va., 8, 9.

C. L. DAVIS COMEDY CO.: Cincinnati, O., 4, week; Springfield, 11; Warren, 12; Elmira, N. Y., 13; Schenectady, 14; Fitchburg, Mass., 15; Lynn, 16.

COOL BURGESS AND CO. (Canadian tour): Port Hope, Can., 7; Coburg, 8; Trenton, 9; Pictou, 11; Belleville, 12; Napain, 13; Kingston, 14; Brookville, 15; Perth, 16; Ottawa, 18; Prescott, 19; Ogdensburg, 20; Mombasa, 21; Cornwall, 22; Morehead, 23; Three Rivers, 24; Quebec, 25, 26; Richmond, 27; Sherbrooke, 28; Island Pond, 29.

CARLETON'S MINSTRELS: Cumberland, Md., 11; Wheeling, W. Va., 12; Columbus, O., 13; Akron, 14; Youngstown, 15; Canton, 16; Cleveland, 18, week; Pittsburgh, 25, week.

CANFIELD, BOOKER & LAMONT'S HUMPTY

DUMPTY: Quincy, Ill., 13; Keokuk, Ia., 15; Burlington, 16.

CARLETON'S OPERATIC AND CONCERT CO.: Knoxville, Tenn., 7, 8; Chattanooga, 9; Danville, Ky., 11; Lexington, 12; Louisville, 13, 14; Cincinnati, O., 15, 16, 17.

DE BRACPLAN'S GRAND FRENCH OPERA CO.: Philadelphia, 4, week; Baltimore, Md., 11, 12, 13; Washington, D. C., 14, 15, 16; New York City, 18, three weeks.

DEACON CRANKETT COMB.: Lawrence, Mass., 7; Haverhill, 8; Marblehead, 9; Keene, 11; Greenfield, 12; North Adams, 13; Pittsfield, 14; Albany, N. Y., 15, 16.

DRAPER'S UNCLE TOM: Cleveland, 4, week.

DENMAN THOMPSON: Rochester, 7; Cleveland, O., 11, week; Akron, 18; Steubenville, 19; Wheeling, W. Va., 20; Zanesville, O., 21; Columbus, 22, 23; Dayton, 25; Springfield, 26; Sandusky, 27; Jackson, Mich., 28; Battle Creek, 29; Kalamazoo, 30.

DION BOUCICAULT COMB.: Providence, R. I., 7, 8, 9; Lynn, Mass., 11; Salem, 12; New Bedford, 13; New Haven, Ct., 15, 16.

DEPREZ & BENEDICT'S MINSTRELS: Norwalk, O., 7; Tiffin, 8; Clyde, 9; Monroeville, 11; Elyria, 12; Wellington, 13; Marion, 14; Delaware, 15; Galion, 16; Canton, 22.

EMMA ARBOTT OPERA CO.: Bradford, Pa., 7, 8; Titusville, 9; Oil City, 11; Erie, 12; Akron, 13.

FRANK MAYO: Boston, 4, week; Williamsport, Pa., 26, 27; Boston, May 23, three weeks.

FLORENCE HERBERT COMB.: Macomb, Ill., 4, week; Monmouth, 11, week; Canton, O., 18, week; Peoria, Ill., 25, week; Bloomington, May 2, week.

FANNY DAVENPORT: Brooklyn, 4, week; Boston, 11, two weeks.

FUN ON THE BRISTOL: Buffalo, 7, 8, 9; New York, 11, three weeks.

FANNY BUCKINGHAM: Kansas City, Mo., 7, 8, 9; St. Louis, 10, week.

FRANK FRAYNE COMB.: Newark, N. J., 4, week; Philadelphia, 11, week; Boston, 18, week; Baltimore, 25, week; Washington, May 2, week.

GUR'S OPERA CO.: Cleveland, O., 4, week.

GUS WILLIAMS: Chicago, 4, week; Milwaukee, 11, 12, 13; Madison, 14; La Crosse, 15; Winona, 17; San Francisco, May 2, two weeks.

GENEVIEVE WARD IN FORGET-ME-NOT: Chicago, April 4, week; Cincinnati, 18, week; St. Louis, 25, week.

GEORGE E. STEVENS' UNCLE TOM'S CABIN: In the coal region circuit for four weeks.

HAYLER'S STRATEGISTS: San Francisco, 4, four weeks.

HAYLER'S WIDOW BEDOTT (C. B. Bishop): Dubuque, Iowa, 12.

HAYLER'S COLORED GEORGIA MINSTRELS: Keokuk, Iowa, 7; Burlington, 8; La Crosse, Wis., 18.

HAYLER'S NEW UNITED AMERICAN MASTODON MINSTRELS: Philadelphia, 4, week.

HAYLER'S NEW MASTODON MINSTRELS: Reading, Pa., 7; Lancaster, 8; Harrisburg, 9; Pittsburgh, 11, week; Cleveland, O., 18, week.

HERNE'S HEARTS OF OAK COMB.: Shenandoah, 7; Ashland, 8; Columbia, 9; Lancaster, 11, 12; Harrisburg, 13, 14; Scranton, 15, 16; Wilkesbarre, 18, 19; Pittston, 20; Allentown, 21; Reading, 22, 23.

HILL'S ALL THE RAGE: Gloucester, 7; Amesbury, 8; Dover, N. H., 9; Rochester, 11; Great Falls, 12; Fitchburg, Mass., 13; Greenfield, 14; Brattleboro, Vt., 15; Keene, N. H., 16.

HENRI LAURENT'S FIFTH AVENUE OPERA CO.: Boston, 4, three weeks.

HOLLOWAY & ALLEN'S MERRY MINSTRELS: Shippensburg, 7; Chambersburg, 8; Green Castle, Md., 9; Hagerstown, 11; Martinsburg, W. Va., 12, 13; Cumberland, Md., 15; Piedmont, Va., 16; Grafton, 18; Clarksburg, 19; West Union, 20.

HOYE & HARDIE'S CHILD OF THE STATE: Pittsburgh, Pa., April 4, one week; Burlington, Iowa, 18; Keokuk, 21; La Crosse, Wis., 26.

HYER SISTERS: Tyrone, 7; Bellefonte, 8; Huntington, 9; Harrisburg, 11.

HELEN COLEMAN WIDOW BEDOTT: Portland, 7; Ionia, 8; Greenville, 9; Big Rapids, 11.

HI HENRY'S PREMIUM MINSTRELS: St. Albans, 7; St. Johns, P. Q., 8; Plattsburg, N. Y., 9; Malone, 11; Potsdam, 12; Gouverneur, 13; Ogdensburg, 14; Brockville, Ont., 15; Napanee, 16.

HULL & FOSTELLE'S BURLESQUE CO.: St. Louis, Mo., April 4, one week.

HERRMANN: Cincinnati, 4, one week; New York, 11, six weeks.

HARRY MINER'S PAT ROONEY COMB.: Norwalk, 9.

HOWORTH'S HIBERNICA: McKeesport, Pa., 7; Braddock, 8, 9.

JOHN T. RAYMOND: New York, 4, week; Philadelphia, 25, week; San Francisco, May 2, two weeks.

J. K. EMMET: New York, 28, three weeks.

JOSEPH MURPHY: Lowell, Mass., 7; Troy, N. Y., 8, 9. Close there during Holy Week and open at Grand Opera House, New York, 18, two weeks, and Windsor, May 2, week.

JOHN MCCULLOUGH: En route to London.

JANUSCHKE: Philadelphia, 4, week; Trenton, N. J., 11; Hartford, Conn., 18, 19; Providence, R. I., 20, 21, 22, 23; Boston, 25, week.

JOHN A. STEVENS' DRAMATIC CO.: Leadville, Col., 4, week.

JULIA A. HUST CO.: Aurora, Ind., 9; Madison, 11; Indianapolis, 12, 13.

JOHN E. OWENS: New York City, 4, week; Philadelphia, Pa., 18, week.

JAY RIAL'S IDEAL UNCLE TOM: Dayton, 7, 8; Bellefontaine, 20.

JAY RIAL'S HUMPTY DUMPTY: Nashville, Tenn., 7, 8; Louisville, Ky., 9, 11.

JARRETT'S JACK SHEPPARD COMB.: New England Circuit, 4, week.

JOSEPH PROCTOR'S NICK OF THE WOODS CO.: Fitchburg, Mass., 7.

JOHN MURRAY'S CONSTABLE HOOK PARTY: Chicago, Ill., 4, week.

KATE CLAXTON: Ottawa, 7; Topeka, 8; Wichita, 9; Leadville, 11—en route to California.

KENDALL COMEDY CO.: Clarinda, Ia., 7, 8, 9.

LAWRENCE BARNETT: Bangor, 7; Waterville, 8; Lewiston, 9; Waltham, Mass., 11; Brockton, 12, 13; Meriden, Conn., 14; New Haven, 15.

LIZZIE MAY ULMER CO.: Baltimore, 4, one week.

LOTTA: Philadelphia, 4, week; New York, 11, four weeks.

LEAVITT'S BURLESQUE OPERA CO.: Lancaster, 7; Wilmington, Del., 8; Reading, Pa., 9; Easton, 11; Ironton, 12; New Brunswick, 13; Waltham, 14; Jersey City, N. J., 15; Newark, 16.

LEAVITT'S SPECIALTY CO.: Newark, 11, week; Brooklyn, 15, week; New York, 25, week.

LEW JOHNSON'S OPERA CO.: Chicago, Ill., 4, one week.

LITTA CONCERT CO.: Montreal, 7; Brockville, 8; London, 12.

MILES' JUVENILE OPERA CO.: Danville, Va., 6, 7; Lynchburg, 8, 9; Pittsburgh, 11; Norfolk, 12, 13; Richmond, 14, 15, 16.

MY PARTNER (ALDRICH & PARSONS): Oil City, Pa., 7; Erie, 8; Bradford, 9; Brooklyn, N. Y., 11, one week; Waterbury, Conn., 20.

MAPLESON'S ITALIAN OPERA CO.: New York

City, 4, one week; Boston, Mass., 11, one week; Philadelphia, Pa., 18, one week.

MITCHELL'S PLEASURE PARTY: New York City, 28, two weeks; Troy, April 11, 12; Utica, 13; Auburn, 14; Rochester, 15, 16; Buffalo, 18, week; Pittsburgh, 25, one week; Chicago, May 1, week.

MINNIE PALMER'S COMB.: Pueblo, Col., 5, 7; Colorado Springs, 8, 9; Leadville, 11, week; Denver, 18, week; Golden, 25; Georgetown, 26, 27; Central City, 28, 29; Boulder, 30.

MCKEE RANKIN (Danites): St. Louis, Mo., 4, week; Cincinnati, O., 11, week; Columbus, 18, 19; Chatham, Can., 20; London, 21; Hamilton, 22, 23; Toronto, 25, 26, 27; Kingston, 28; Ottawa, 29, 30; Montreal, May 2, week.

MARTIN'S AROUND THE WORLD: Martinsburg, 7; Jersey City, 8, 9; Brooklyn, 11, week.

MARY ANDERSON: New Orleans, 28, week; Vicksburg, Miss., April 4 and 5; Memphis, Tenn., 6, 7, 8, 9; week of 17, rest; Nashville, 18, 19; Louisville, Ky., 20, 21, 22, 23; Cincinnati, O., 25, week; Sandusky, May 2; Rochester, N. Y., 3, 4; Poughkeepsie, 5; Paterson, N. J., 6; Trenton, 7.

MAGGIE MITCHELL: Louisville, 7, 8, 9; Richmond, Ind., 11; Zanesville, O., 12; Canton, 14; Akron, 15; Youngstown, 16; Wilmington, Del., 22, 23.

MCGIBNEY FAMILY: Elmira, 7, 8, 9.

M. B. CURTIS' SAM'L OF POSE: Philadelphia, 4, week; Oil City, 11, three weeks.

MILTON NOBLES: Boston, Mass., April 4, one week.

MRS. SCOTT SIDDOES: Brooklyn, 4, week; New Haven, Conn., 11; Waterbury, 12; Meriden, 13; Middletown, 14; Hartford, 15; New Britain, 16.

MADISON SQUARE HAZEL KIRKE CO. No. 2: Pittsburgh, Pa., 4, week; Buffalo, N. Y., 11, 12, 13; Rochester, 14, 15, 16; Syracuse, 18, 19; Oswego, 20; Utica, 21; Troy, 22, 23; Albany, 25, one week.

MADISON SQUARE HAZEL KIRKE CO. No. 3: Williamsburg, April 4, week; Buffalo, 12, 13; Rochester, 14, 15, 16; Syracuse, 17.

MAH'S COMIC OPERA CO.: Montreal, Can., April 11, one week; New York City, May 16, three weeks.

MR. AND MRS. GEORGE S. KNIGHT: Boston, 4, two weeks.

MRS. RENTZ'S MINSTRELS: Decatur, 7; Pekin, 8; Bloomington, 9; Lincoln, 11; Mattoon, 12; Paris, 13; Danville, 14; Crawfordsville, Ind., 15; Lafayette, 16; Terre Haute, 18.

MCVEY'S HIBERNICA: Newark, O., 6, 7; Palmyra, 8, 9.

MRS. JOSHUA WHITCOMB: Bloomington, Ill., 7; Springfield, 8, 9; Decatur, 11; Paris, 12; Terre Haute, Ind., 13, 14; Brazil, 15; Greencastle, 16; Indianapolis, 18, 19; Richmond, 20, 21; Dayton, O., 22, 23; Springfield, 25, 26; Columbus, 27, 28.

NICK ROBERT'S HUMPTY DUMPTY: Lowell, Mass., April 7; Providence, R. I., 8, 9.

NEL BURGESS WIDOW BEDOTT COMEDY CO.: Rochester, 7, 8, 9; Brooklyn, 11, week; Portland, Me., 25, 26.

NAT GOODWIN'S FROLICS: At rest in New York till 18.

NEW YORK GERMAN THEATRE CO.: Boston, 18, two weeks.

OLIVER DOUD BYRON: Salem, Mass., 7.

ONE HUNDRED WIVES COMB.: New Bedford, Mass., 7; Newport, R. I., 8; Fall River, Mass., 9; Hartford, Conn., 12; New Haven, 13, 14; Bridgeport, 15; Paterson, N. J., 16.

RICE'S SURPRISE PARTY: Springfield, Mass., 9; Allentown, Pa., 11; Boston, 18, two weeks; Philadelphia, May 9, four weeks.

RICE'S EVANGELINE COMB.: Wilmington, Del., 7; Trenton, N. J., 8; Wilkesbarre, Pa., 9; Allentown, 11; Scranton, 12; Elmira, N. Y., 13; Hornellsville, 14; Bradford, Pa., 15, 16.

ROBSON AND CRANE: Lansing, Mich., 7; Muskegon, 8; Grand Rapids, 9; Chicago, Ill., 11, two weeks; San Francisco, May 2, four weeks.

ROLAND REED COMB.: Indianapolis, Ind., 4, week.

RENTZ SANTLEY NOVELTY CO.: Troy, N. Y., 7; Albany, 8; Amsterdam, 9; Tony Pastor's, N. Y., 11, two weeks.

ROSKELLE: Quincy, Ill., 7, 8; Springfield, 9.

RICE-KING CONCERT CO.: Buffalo, N. Y., 7.

RICE'S BILLYE TAYLOR TROUPE: Chicago, Ill., 4, week; Philadelphia, Pa., 18, week.

ROOMS TO RENT CO.: Springfield, O., 7; Wilmington, 8; Circleville, 9; Portsmouth, 11; Ironton, 12; Wheeling, W. Va., 13.

SOL SMITH RUSSELL: Portland, Me., 8, 9; Bangor, 11; Bath, 13; Rockland, 14; Lewiston, 15, 16; Montreal, Can., 18, week; Ottawa, 25, 26; Syracuse, N. Y., 27; Rochester, 28, 29, 30; Boston, Mass., May 9, two weeks.

SALSBURY'S TROUBADOURS: St. Louis, Mo., 4, week; Sedalia, 11; Kansas City, 12, 13; Leavenworth, 14; St. Joseph, 15; Quincy, Ill., 16; Keokuk, Ia., 18, 19; Burlington, 20; Muscatine, 21; Davenport, 22, 23.

SOLDENE COMIC OPERA CO.: San Francisco, 7, four weeks.

SALVINI: Nashville, Tenn., 7, 8; Philadelphia, 11, week; Boston, 18, two weeks, closing his tour and sail for Italy.

SNELBAKER'S MAJESTIES: Hornellsville, N. Y., 7; Buffalo, 8, 9; Erie, Pa., 11; Cleveland, O., 12; Sandusky, 13; Toledo, 14; Grand Rapids, Mich., 15; Muskegon, 16; Chicago, 18, two weeks; Cincinnati, O., May 2, week; St. Louis, 9, week.

SELMA FETTER CO.: Columbus, Ga., 6, 7; Mobile, Ala., 8, 9; Meridian, Miss., 11, 12; Vicksburg, 13; Jackson, 14; Holly Springs, 15, 16; Memphis, Tenn., 18, 19, 20; Owensboro, Ky., 22, 23.

SARAH BERNHART: Boston, 4, one week; Philadelphia, 11, one week, and concluding her engagement in this country with two weeks at Booth's Theatre, New York.

STEEL MAKEATY'S WON AT LAST CO.: Danbury, Ct., 11; Norwalk, 12; Newark, N. J., 13; Paterson, 14; New Haven, Ct., 15, 16.

SARANT BURLESQUE AND NOVELTY CO.: St. Louis, 11, two weeks.

STRASCHER-HESS OPERA CO.: St. Paul, Minn., 7, week.

TONY DENNER'S HUMPTY DUMPTY: Philadelphia, 28, week; New York, April 4, week; Williamsburg, N. Y., 11, week; Brooklyn, 18, week.

THALIA THEATRE CO. (with Geistinger): Philadelphia, 18, two weeks.

THOMAS W. KEESE: Detroit, 4, week; Toledo, O., 11; Fort Wayne, Ind., 12; Springfield, Ill., 13; Bloomington, 14; Quincy, 15; Jacksonville, 16.

THATCHER & RYMAN'S MINSTRELS: Boston, 25, two weeks.

TONY PASTOR'S NEW TRAVELING CO.: Boston, 11, week; Trenton, 21; Brooklyn, May 2, week; New York City, 9, week.

THE BARDS OF TARA COMB.: Cincinnati, O., April 4, one week.

VOKES FAMILY: Boston, 4, one week; Philadelphia, 18, week; New York, 25, four weeks.

W. G. STUTT'S DRAMATIC COMB.: Bolivar, Tenn., 4, one week.

W. E. SHERIDAN: Olympic Theatre, St. Louis, week of April 4; Grand Opera

House, Cincinnati, week of April 11; Haverly's, Chicago, week of April 18.

WHITE'S DRAMATIC CO.: San Francisco, Cal., May 18, two weeks.

Cincinnati.

Grand Opera House (R. E. J. Miles, manager): The continued inclemency of the weather has, during the past week, militated to no slight extent against the financial success of My Partner. Mr. Aldrich was suffering from a severe hoarseness, and was forced to retire Tuesday evening. Frank Mordaunt assuming his role of Joe Saunders during the remainder of the week, and his rendition left nothing to be desired. The character of Major Britt, heretofore so ably acted by Mr. Mordaunt, was transferred to J. F. Dean, and the play suffered no material loss by the change of cast. O. H. Barr, who replaces Harry Crisp of last year's co. in the role of Ned Singleton, is scarcely as satisfactory in the finer passages as his predecessor. During the current week Hermann will inaugurate a week of his "soirees diaboliques," commencing 4th. W. E. Sheridan is underlined for week beginning 11th, followed 18th by Genevieve Ward in Forget-Me-Not.

Pike's Opera House (Louis Ballenberg, manager): With the possible exception of Olivette, Billee Taylor as interpreted by Carte & Rice's co. has proved the most entertaining comic opera brought out here in the present season. The cast, too, was in the main a clever one, embracing Brocolini as Crab, Eugene Clark in the title role, George Thorne as Hon. Felix Flapper, Francesca and Emma Guthrie in the respective roles of Phoebe and Susan, and Rachel Sanger as Arabella. J. O. Wilkinson, who essayed the role of Ben Barnacle, was unsatisfactory in many respects. The play was mounted in excellent style, the first scene especially being praiseworthy. The house will remain closed until 8th, on which date Maurice Dengermont, the boy violinist, is announced for his first concert in this city and will repeat the programme 9th. For 12th Remenyi, the violinist, is underlined; 14th, Carreno-Tagliapietra Concert co., followed 15th and 16th by the Princeton College Glee Club. During the week of 18th Billee Taylor will be revived by Carte & Rice's co.

Heuck's Opera House (James Collins, manager): Hoey & Hardie's comb. in the romantic drama, A Child of the State, terminated a fairly successful engagement 3d. With the elements and Prof. Vennor favorably disposed; the cosy little house would have been packed nightly. During the present week Charles L. Davis will appear, followed 11th by the Danites.

Coliseum Opera House (Thomas E. Snelbaker, manager): Around the World in Eighty Days has drawn a succession of crowded audiences. The spectacle has been creditably put upon the stage by the local management, no pains being spared to mark the engagement as an unusually successful one. Mose Fiske, the comedian of the troupe, albeit a trifle stouter and consequently more dignified in his gait, elicits no little merriment in his role of Passe Partout. With possibly three exceptions the co. is first class, and will under favorable auspices score a decided success during the season. Kelly & Ryan's Bards of Tara comb. are announced for the current week, followed 11th by W. T. Stephens and Minnie Oscar Grey in their sensational drama, Swift and Sure; 18th, Gus Bruno in the Voyagers of the White Star Line.

Items: Harry Levoy, scenic artist of Pike's Opera House, died March 29 after a short illness of typhoid fever. Deceased was aged forty and for the past sixteen years had been connected with prominent local theatres.—Bob Miles has added to the literature of the day by affixing his autograph to another card.—John Whallen, manager of the Buckingham Theatre, Louisville, was in town looking out for attractive talent 21st.—Charley McLean, the dramatic critic of the Commercial, is absent in New Orleans, and "let the truth be told though the heavens fall," the dramatic summary of the journal wears a decidedly new appearance in the interim.—The Cincinnati Lodge of Elks will benefit at the Grand 27th, with Mary Anderson and her troupe in Ingomar as the main attraction.—J. Allyn Whyte, representing the Remenyi-Litta Concert co.; John E. Lewis, press agent for C. L. Davis; Philip A. McDonald, with the Sam'l of Posen party, and George Ziebold, in advance of Herrmann, have all arrived in this city during the past week.—P. S. Gilmore, advertising agent of the Grand Opera House, has resigned to accept the more lucrative position of traveling advertiser for the Cincinnati Southern Railroad.—John R. Pierpont, last season treasurer of Pike's, is now business manager of the new skating rink connected with the Highland House.—James E. Murdock under the auspices of the Unity Club gave an interesting reading at Pike's Opera House 3d.—Manager Miles departed for Atlanta, Ga., 3d to look after his Revellers, who if rumor is correct are not materializing as successfully as had been anticipated.—There is a benefit in contemplation for Jule Cahn, the gentlemanly treasurer of Pike's, and if but a hundredth part of his friends attend it will be a bumper.—Mary Anderson commences a week's engagement at the Grand 25th.

San Francisco.

Standard Theatre: Some strange things have transpired here since my last. Amory Sullivan, the former manager, for some time past has been financially embarrassed to such an extent that on Monday last he transferred his two years' lease of the theatre to Walter D. Catton, who represents a Mr. Harrison, who is a creditor of Sullivan's to the extent of some \$2,000, as report says. After receiving the lease and paying the rent, Mr. Catton, at 5 o'clock in the afternoon, informed Manager Amory Locke that he would not play the Soldene co. on the same terms as Sullivan had agreed to (25 per cent. of the gross receipts), but instead wanted a certainty of \$250 per week as rental, that being double the amount Catton now pays. Locke immediately conferred with Mr. Ballenberg, the manager of the Soldene co., and they refused this unlooked-for "squeeze," after first making satisfactory arrangements with E. T. Stetson, who had rented the California Theatre, and who surrendered the theatre to them. Chilperic was produced that night instead of the Marble Heart. What Catton (who is an insurance clerk and has no knowledge of the business) proposes doing is not known as yet, as Willie Edouin's Sparks, that were thought to open at the Standard April 11, now go to the Bush Street Theatre instead. Sullivan, who has shown a very poor business ability as far as the theatrical management is concerned, has very little to say regarding his queer actions of late. He is from two to five weeks in arrears to all his late help, besides numerous outside indebtedness that will probably remain unpaid. He is the husband of Adeline Stanhope, a very clever actress, and son of Barry

Sullivan, the well-known tragedian. The Standard has been closed all the week, but opened last night by E. T. Stetson, who has hired the house for two weeks. Marble Heart was the attraction and was fairly rendered. To-night J. J. McCloskey's drama of Happy Valley; or, the Golden Days of '48, will receive its first representation. It is said to be one of his best productions, and written before he got into the "blood and thunder" school of dramatic writing.

California Theatre (Chas. E. Locke, manager): The sudden move made last week by the Soldene Opera co. to this theatre did not have the effect of improving things, but on the contrary business remained poor. Chilperic was the attraction till Thursday, when Fannie's version of Genevieve de Brabant was quite satisfactorily given. The Drogan of Soldene and Genevieve de Rose Stella were well rendered. Maggie Dugan, the new high kicker, displayed a very shapely form as Charles Martel and executed some very pretty steps in La Danse Normande. Campbell as Cocorico and Appleby as the Burgomaster were in good voice. Marshall and Hersee were excellent as the two Gendarmes. The spacious stage of this theatre gives better scope for a co. like this than the cramped one at the Standard. La Fille de Mme. Angot is announced for to-night. Billee Taylor is still underlined "in active preparation," but it is said the libretto cannot be had. We shall see later on.

Bush Street Theatre (Chas. E. Locke, proprietor): A fair attendance continued here during the week, although the bill of the preceding week was kept on in the main. This is the last week of the Hooley, Morton & Homer Minstrels, who go to Oregon for three weeks. Dr. Quinlin accompanies them.

Baldwin's Theatre (Thomas Maguire, manager): The largest business of the season has been done here during the past week. Monday, Wednesday and Friday the combination concerts were given by Sternberg the Russian pianist; Letitia Louise Fritch, prima donna soprano, and Wilhelm, the celebrated violinist, which was a musical treat. Tuesday, the comedy of The Tutor was given and repeated Thursday and Saturday to an immense business. William Horace Lingard was excellent as Placid Hawkins the tutor and his reappearance after his long absence makes us forget his concert hall specialties of old, and we see in him a comedian of some promise. His wife, Alice Dunning, still possesses her former beauty, though a trifle thinner than when here before. She takes the part of Betty with charming grace and simplicity. Messrs. C. Overton and Charles C. Manbery, late of London theatres, made their first appearance in America and were well received. The rest of the cast was good. This comedy was played at the California Theatre about two years since as Baby and is now running in London as Betty. It has made an instantaneous hit and will be continued this week. Smith & Mestayer's Tourists in a Pullman Palace Car arrive to open next Monday, 4th.

Tivoli Gardens (Kieling Brothers, proprietors): Business continued fair here. Olivette will be brought out Wednesday night with an excellent cast and stage effects.

Winter Garden (P. F. Morse, manager): A good business was done here with the Chimes of Normandy continued. To-night the Pirates of Penzance will be produced with James A. Meade as Major-General Stanley and Fannie Marston as Mabel. The new faces to-night are Edith Woodthorpe and Harry De Lorme (both recent members of Tivoli co.). Pope Cooke and John B. Dyllin. The success of this new and cosy place of amusement is already assured.

Bella Union Theatre (Harry Montague, manager): With his characteristic enterprise, Harry Montague produced a burlesque of Billee Taylor with all the original music, and it is almost superfluous to say the place was packed to suffocation Saturday and Sunday, the initial nights of its production. A first-rate olio and afterpiece entitled Upside Down was also given.

Adelphi Theatre (Ned Buckley, manager):

A fair business only was done during the week. Billy White was very funny in the laughable act of Two Tramps. To-night Charles Thornton makes his first appearance in the border drama of Simon Kenton. Items: The Daily Exchange, the leading financial journal here, thus comments editorially on the theatrical situation here: "There is no use trying to disguise the fact that the regular or 'legitimate' theatrical business, as the old managers delight to call it, is in a bad way. There is not a legitimate theatre in San Francisco that is paying expenses, or that has done so for months past. The deputy sheriff used to be an unknown visitant at the box-office in the old days, but it is not so now. He hovers around and about, and like the thief in the night no man knows when he cometh. There must be some reason besides hard times for this utter depression. It is true there are not the attractions at the command of our managers that there used to be. The combination system has made it impossible for any but managers with a prodigious sack, of which we have none, to secure really first class attractions. Railway fares across the continent for a dozen or more people require more money than any of our managers have at hand or than most of them can get anybody to advance. But still we have talent enough to fill the theatres, were there not other causes that make people stay away." It is to be hoped that the tide will soon change and by the addition of some financially responsible manager, as is now probable, a new era will dawn on our depressed dramatic condition.—Dr. Quinlin, in conversation with your correspondent, stated that in conjunction with R. M. Hooley of Chicago he had almost consummated arrangements here that would be of a permanent character, but just what they were he preferred not to say for a few days; it is whispered, however, that the Bush Street Theatre will be the future headquarters of Messrs. Hooley & Quinlin.—There are two reasons why Katharine Rogers did not go to Oregon last Monday, as was expected. In the first place John, the costumer, refused to part with the necessary costumes unless the back bills were settled, and in the next place Miss Rogers, after receiving her salary, refused peremptorily to go, as Oregon did not figure in her contract. "The Guv'nor," as Maguire is familiarly called, swore a blue streak, and Charlie Goodwin was paralyzed (metaphorically) at this state of affairs; but during the week both John and Miss Rogers were duly compromised with, and yesterday (Sunday) Miss Rogers and the greater part of the Baldwin co. finally got away on the Oregon steamer, opening in Miss Milton at Portland 31st.—Alf. and Lulu Wyman did a good business in some of the interior towns with Yakie. It has been rewritten by a San Francisco journalist, and has more "go" to it now. The route this week is San Jose and towns in southern part of the State.—A new snap, announced as the New Orleans Minstrels, composed of colored people, opened

Napa 7th; thence Virginia City, Carson, etc. A feature of the troupe is the Palace Hotel brass band, made up of colored waiters at the Palace, who have been practicing for the past two years. Feldmann & Mehdien are the managers. Percy Wilson, a San Francisco journalist and author (1) of That Man from Cattaraugus, has just completed a play for Katherine Rogers entitled Heartsease, said to possess considerable merit. W. J. Russell and Harry Le Clair, two very good sketch artists, leave for the East soon and will produce their new play Just in Time, written by Harry Emmett. Haverly's Strategists open at Bush Street Theatre April 4, followed by Willie Edouin's Sparks 18th, after which, on May 9th, Tom Keene—our Tom—in a round of his favorite characters. It was rumored on Saturday that John A. Stevens would take the Baldwin Theatre June 1st, but your correspondent was unable to trace the report to any reliable source. The new managerial team, Field & Maguire, are busy booking attractions for the California Theatre for the coming season. The initial attraction will be Gus Williams, who opens Sunday, May 1, in Our German Senator, and will probably be followed by John T. Raymond as Fresh, the American. Ex-Manager M. A. Kennedy will not leave for the East just at present as expected, and in the interim has accepted a brief engagement at the Winter Garden, commencing this week.

Philadelphia.

Well, the French opera is upon us and it comes up to all expectations. M. De Beauplan was greeted by an enthusiastic although small audience on Monday night at the Academy of Music, when Les Huguenots was given. This co. comes almost unheralded. Rumors of an extended season, over which New Orleans people were going crazy, had indeed reached here, supplemented by a successful time in Cincinnati and Chicago. M. De Beauplan's troupe was but little known, however, but its members are likely to leave an impression behind them. The great point which M. De Beauplan makes is, that he gives his operas in their entirety. His promise regarding Les Huguenots was kept to the letter. Not a line was cut, although the opera would have pleased better had he used the pruning knife a little. The opera had a rather stupid opening, and the audience hardly knew at first what to make of the tenor, M. Tournie. As the opera advanced, however, all could see that he was an artist of true merit, and those who remained until the fourth act, which did not begin until about eleven o'clock, were amply repaid. It was grand. The chorus was extremely well done, and as for M. Tournie, no one short of Campanini could have rivaled him. Madame Ambre's singing was beautiful and powerful. It was long after midnight when the curtain fell, but the opera will long be remembered. La Juive was the opera for Tuesday night.

The opera at the Academy and Coup's Circus, which starts operations on Wednesday night, are likely to hurt the theatres considerably. The attractions are all very good. Janauschek opened on Monday night at the Chestnut in Mary Stuart, and her acting showed all the refinement and talent for which she is celebrated. The Chestnut certainly works hard to gain the public confidence, and I was glad to see a good audience on Monday night. Steele Mackaye made out very well last week, and of course Bernhardt will draw next week, although it is not expected there will be the same rush as when she was here before. The Chestnut will become a stock theatre again next season. Perhaps Manager Morley will succeed better than Mr. Gemmill did, but it must be confessed that the outlook is not very encouraging. Mr. Gemmill spent his fortune in the theatre. It will require a great deal of money to put the Chestnut on its legs as a stock theatre, but it is possible to do it.

The Arch on Monday night brought out Sam'l of Posen, with M. B. Curtis as the Commercial Traveler. The play is much better than one might expect. Sam'l is a full-fledged Jew of the mercantile kind, and the character-acting of Mr. Curtis is well done. There is a rather complicated plot, in which stolen diamonds play a leading part and afford a chance for a little drugging and robbing.

The ever-welcome little Lotta is at the Opera House this week. She opened in Little Nell. Heart's Ease is announced for Wednesday and Thursday and Musette for Friday and Saturday.

At the Walnut Haverly's Mastodon Minstrels are making their usual amount of fun. Queen's Evidence is the evening play at the Museum, with Mr. Davidge as Isaac—his own creation. Romeo and Juliet is the play for the matinee, with Lillie Hinton as Juliet and F. C. Huebner as Romeo.

Items: The circus how the managers have selected Holy Week as the time for big attractions. Bernhardt comes to the Chestnut, Salvini and Anna Dickinson to the Opera House, and the Boston Ideal co. to the Arch. Bernhardt drew \$25,000 when she was here before, and the Ideals were an immense success. Buffalo Bill appears next week at the Walnut. He will be followed by Tony Pastor. Mammoth, which was announced to be produced at the Broad, is now announced for some future day at the Walnut. The Philadelphia Typographical Society has a benefit at Musical Fund Hall on Saturday night. The full Germania Orchestra, Miss Abbie Whinnery, Miss Ella Montejó, George A. Conly, G. T. R. Knorr, Joseph C. Cottinger and others will appear. Dead to the World is the sensation at the National this week. The variety programme is long and excellent. The Opera House grows prettier every day. Gus Moulton, the treasurer of Thatcher & Ryman's Minstrels, will not go to Paris with the troupe. The boys are anticipating a good time abroad. They have their tickets furnished both ways. Janauschek is expected to draw big houses at the Chestnut. There is a new bill this week. Billy the Tailor gives way to Our Forty and the Colored Fusiliers. Mother-in-lawphobia is the concluding piece.

Baltimore.

Holiday Street Theatre (John W. Albaugh, manager): Genevieve Ward has been playing her London success, Forget Me Not, to good houses this week, and as the Marquis Mohrivar gives a fine portrayal of the self-willed adventures. Of the co., which was a good one, Cora Tanner and Frank Clements were particularly commendable for their fine acting. The drama was well mounted. Next week: Carnecross Minstrels. April 11, Daniel Rochat.

Ford's Opera House (John T. Ford, proprietor): The lovers of comedy held a carnival this week and turned out in goodly numbers to greet their townsmen, John S. Clarke. Mr. Clarke had changed but little since his last visit and acted with his usual vigor. As Dr. Pangloss his performance was one of the most laughable I have seen. Of his Wellington De Boots it is unnecessary

to speak; it speaks for itself. The supporting co. was highly satisfactory and included Rose Wood and W. H. Vernon. Next week a new comedy, The Money Market; April 11, Ford's co. in Billee Taylor.

Front Street Theatre (Daniel A. Kelly, manager): The Irish sensational drama, The Land League, with George Barr and Ray Eveleth in the principal roles, was given to fair houses this week; and if the Irish could assert their rights in reality as they did behind the footlights the past week it would be a glorious thing for them. The play was well put on the stage. Preceding the drama was an olio. Foster & Hughes gave specimens of break neck singing and dancing and Wilmer Vanolar was wonderful in feats of equilibrium. Conway & Farrell did a rather clever Irish sketch and Joe Miller's Dutch oddities seemed to please the audiences. Next week: Minnie Oscar Gray and William F. Stevens with their dogs, in Swift and Sure. In the olio: Melville & Burnell, musical wonders; Dolan & Lynch, Irish wits; Lizzie Daly in lightning clog maulage, and Kitty Gardner, serio comic vocalist.

Monumental Theatre (Ad. Kernan, manager): The celebrities gave a nice variety programme to light business this week. The Novelty Four—Emma and John Whitney, Lizzie Hunter and Lester Howard—opened the performance with a very clever sketch entitled, Rehearsal in the Parlor, and were followed by Dan Sully in Irish songs and witticisms. The German team, Morris & Fields, is one of the best we have had for a long time, and their act is original. Nellie Parker and Add Weaver gave a musical sketch, and Wood & Beasley in their performance on various musical instruments were quite pleasing. The sketch of Dan Mason and Dan Sully entitled Unneighborly Neighbors, brought the performance to an uproarious conclusion and sent the audience away in a good humor. The theatre will be closed next week.

Items: In order to repair the damage done by the recent fire at the Monumental Theatre Manager Kernan will close the house for the next two weeks. Bernhardt is billed for one night, April 9, at the Academy of Music, to play Camille. William H. Glider will lecture on Life Among the Esquimaux at the Academy of Music Thursday night, April 7. De Beauplan's French Opera co. open 11th for a week. The repertoire is: Huguenots, L'Africaine, Aida, Faust, La Juive, La Traviata and Robert le Diable.

St. Louis.

Grand Opera House (John W. Norton, manager): Maggie Mitchell opened 28th and played a fine week's engagement. The Rankins open in The Danites 31.

Olympic Theatre (Charles A. Spalding, manager): Willie Edouin's Sparks co. opened in Dreams 27th and did a very large week's business. George Herne's benefit takes place 2d, when Dreams will be given with the beneficiary in the role of a London comic singer. 4th, William E. Sheridan opens his starring season in tragedy, appearing in Louis XI. The week's programme has not yet been arranged, but it is probable that Sir Giles Overreach and Shylock will also be given. Grand preparations are being made for this engagement, and spectacular effects will play no small part in the production of Louis XI. He will be supported by E. K. Collier, John R. Lane, Harry Langdon, Augusta Foster, Mittens Willett and the members of John McCullough's co.

Pope's Theatre (Charles Pope, manager): A very fair week's business was done during the week by the Harrisons and R. E. Graham in Photos. The first act is dull, but the second was replete with good things. Salisbury's Troubadours 4th.

Items: The attaches of Pope's Theatre have their annual benefit 9th. The Salisbury troupe will appear in The Brook. The extra Sunday matinee at Pope's 27th drew a large audience. Hyde & Behman's excellent variety co. appeared in their unique entertainment. Theresa Wood of the Harrison co. is a pretty little woman and a sparkling actress. A number of friends of John W. Norton presented him with a handsome diamond ring a few days ago. The St. Louis Lodge of Elks held their annual entertainment at the Grand Opera House, Thursday afternoon, March 31. The house was crowded and the receipts must have aggregated \$2,000. Maggie Mitchell, Willie Edouin's Sparks and the Harrisons furnished the bulk of the entertainment, and Mr. and Mrs. John W. Norton (Emma Stockman) appeared in a portion of Ingomar, and it was a delightful performance.

Brooklyn.

Park (Col. W. E. Smn, manager): Fanny Davenport opened on Monday evening with Camille to fair business. The play was well cast and Miss Davenport was greeted with the old-time enthusiasm. Leah, Pique, The Lady of Lyons, London Assurance and Oliver Twist will fill the balance of the week. Last week Lawrence Barrett played a successful engagement at this house. Next week, Neil Burgess' Widow Bedott co.

Novelty (Theall & Williams, managers): The management presented this week, six nights and two matinees, Hazel Kirke by the Madison Square co. The opening on Monday evening was very flattering. At that date the house was well sold for the week. The piece needs no advertising. Last week the Haverly Mastodon Minstrels did an excellent business. Next week, Tony Denier's Humpty Dumpty troupe.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): For the present week a pleasing although a varied programme. Mrs. Scott-Siddons whose dramatic readings have delighted many Brooklyn audiences in the past, supported by a strong co., appears in the following: As You Like It; Blind Iolanthe and The Honeymoon, School for Scandal, Twelfth Night, Romeo and Juliet, Macbeth. Next week, the Comely-Barton Olivette co., with John Howson and Catherine Lewis in the cast.

Academy of Music (David Taylor, manager): Monday evening John B. Gough in a new lecture, Personal Platform Experiences. The Stoddard lectures Tuesday and Friday evenings. Friday at 3 p. m., Georg Henshel's vocal recital.

The Waverly (Luske & Bamberg, managers): Second week of Callender's Georgia Minstrels every night and two matinees. Volks' (Hyde & Behman, managers): The London Specialty co., comprising the following array of talent and under the management of Thomas Donaldson, are playing to packed houses: W. T. Bryant, Lizzie Richmond, Howard Darr & Son, C. T. Ellis, Clara Moore, Lottie Elliott, T. M. Hengler, The Kernells, Mollie Wilson, The Big Four—Smith, Waldron, Cronin & Martin.

Alabama.

Mobile Theatre (T. C. De Leon, manager): Baker & Farron 28th to fine audience; 29th no performance; Mr. Baker dismissed the few who were present with the excuse, that Far-

ron was too unwell to appear. Salvini, 4th; Selina Fetter, 8th and 9th.

Item: H. F. Wheeler, agent of Selina Fetter, states that she will remain idle during holy week in this city.

Eufaula.

Barnett's Opera House (P. N. Morris, manager): Alice Oates co. 1st to small audience. The play was fair and well presented. Alice was suffering from the effects of a severe cold, which forced her to omit most of her singing, much to the regret of the audience. Selina Fetter will appear 4th and 5th. No other attractions.

Montgomery.

Montgomery Theatre (J. Tannenbaum, manager): Alice Oates played Les Bavaards 29th to a thin house. Jay Rial's Humpty Dumpty 30th to fine business. Billed: John Stetson's co. in The Guv'nor 5th; Selina Fetter 6th and 7th.

Selma.

Edwards' Opera House (L. Gerstman, manager): Booked: April 6, Selina Fetter; 13th, Galley Slave; this closes the season. Item: F. B. Bardwell, agent for Arlington's Minstrels, is here very sick.

Opeika.

Renfro Opera House (Renfro Bros. proprietors): Rial's Humpty Dumpty co. occupied the boards 31st to big business. Their street parade with dogs and donkey was quite a sensation.

California.

SACRAMENTO.

Metropolitan Theatre (D. J. Simmons, manager): Booked: The Haverly Comedy co. in The Strategists April 1 and 2 and matinee. Things theatrical have been quite dull recently.

Connecticut.

NEW HAVEN.

Carl's Opera House (Peter R. Carl, proprietor): Jack Sheppard was presented 2d afternoon and evening, with Jennie Yeamans in the title role. Her interpretation of the character was very acceptable. With this exception the co. was poor. Business was fair. Coming: 7th, lecture by Robert Ingersoll.

New Haven Opera House (John M. Near, manager): Rice's Surprise Party in Revels and Hiawatha 28th and 29th; as usual the houses were crowded. Edouin and Ather-ton's places are but fairly filled. Frank Mayo followed 30th in Van the Virginian, and 31st as Davy Crockett. Mayo has good support and played to good houses. Barney Macauley finished the week 1st and 2d as Uncle Dan'l. All the leading characters were well taken; house fair; nothing for next week.

Peck's Grand Opera House (Clark Peck, proprietor): 30th and 31st, Florence Fairchild Concert troupe to fair business. Coming: 5th, Harry Miner's Pat Rooney comb.; 11th, Haverly's Mastodons; 15th and 16th, Steele Mackaye.

Hartford.

Roberts' Opera House (W. H. Roberts, manager): The week opened very inauspiciously 28th with Milton Nobles' Phoenix, and closed almost disastrously on Friday night with Jack Sheppard, Jennie Yeamans in the title role. Neither house received enough to pay rent. The Galley Slave 2d to an excellent house for a stormy night. Rice's Surprise Party 3d gave Horrors to good business. We are to have Boucicault 4th in The Shaughraun, and nothing else is booked for the week.

American Theatre (W. S. Ross, manager): N. S. Wood in the Boy Detective has been the principal attraction and made a hit, playing to the best business of the season.

Items: Harry Williams, stage manager at the American, was last night the recipient of a splendid present from an unknown source. T. F. Thomas is to have a benefit 8th and Manager Williams 22d.

Waterbury.

City Hall (Jean Jacques, manager): Barney Macauley 29th to poor business. The entertainment deserved a better house. Rice's Surprise Party in Revels 30th; good house and the best of satisfaction. Jarrett & Tooker's comb. in Jack Sheppard 31st was not exactly satisfactory. Coming: Pat Rooney comb. 6th; Steele's Mackaye's comb. in Won at Last 14th; Aldrich & Parsloe in My Partner 20th.

Iring Hall: This hall is now occupied by Westendorf's Ghost Mystery and Variety co.

Willimantic.

Loomer Opera House (S. F. Loomer, proprietor): Hill's All the Rage 30th to fair business. Coming: 12th, Jay Rial's Uncle Tom's Cabin co.; 16th, Collier's Banker's Daughter.

Danbury.

Opera House (J. S. Taylor, manager): Barney Macauley 28th, an old favorite, to fine business.

Bridgeport.

B. Macauley in A Messenger from Jarvis Section to a large and enthusiastic audience 4th.

Colorado.

LEADVILLE.

Tabor Opera House (A. T. Wells, Jr., treasurer): Fanny Buckingham closed a successful week's engagement 26th, playing for the one thousandth time Mazeppa, on which occasion the programmes were printed on satin. Standing-room only was at a premium before the curtain raised.

Academy of Music (Howard & Sullivan, proprietors): This new place of amusement was opened 28th with Arrah na-Pogue. The managers expect to make it a popular theatre. The place is small but is one of the nearest little theatres in the West. On the evening of its opening a placard was hung out bearing the words, "Box-office closed; no standing-room." During the evening Messrs. Howard & Sullivan, the managers, were called before the curtain and thanked the audience for their appreciation, and just as they were going back a gentleman walked up the aisle with a solid silver horse-shoe, with ribbon attached, and in a very unique little speech presented it to them in behalf of their many friends. The play was a complete success, and the manner in which everything was conducted bespeaks for the house a bright future.

Items: Last night (29th) at 11:30 o'clock McDonald's Theatre was totally destroyed by fire. Loss about \$10,000; fully insured. The Grand Central Theatre closed its doors 27th, but will probably open soon.

Denver.

Sixteenth Street Theatre (J. S. Langrishe, manager): The stock, after closing with Jesse Brown, went to Pueblo for this week during John A. Stevens' engagement, which is proving highly satisfactory both to patrons and management. Maud Granger opens 4th. Palace Theatre (Ed. Chase, proprietor): No arrivals and no departures; a good programme, concluding with Maidens on a Lark. Denver As It Is is underlined. The London (William Deutsch, proprietor): Al Arthur in imitations is the latest

arrival. A fair programme is drawing a good business.

Items: Fanny Louise Buckingham played in Fort Collins 29th, opening the new Opera House.—Maud Granger is in the city, attending rehearsals preparatory to next week's engagement.—Kate Claxton will play in June as well as Haverly's Widow Bedott co.

Delaware.

WILMINGTON.

Grand Opera House (T. K. Baylis, manager): Uncle Tom's Cabin 1st and 2d evening and matinee 2d to good business. Won at Last by Steele Mackaye 4th was a great success. Booked: 7th, Rice's Evangeline co.; 8th, Leavitt's Burlesque Opera co.; 11th, week, Herzog's Museum comb.; 18th, Strakosch & Hess Opera co.; 22d and 23d, Maggie Mitchell; 25th, Buffalo Bill.

District of Columbia.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Carnecross' Minstrels to only moderate business, last week. Samuel G. Kinsley's benefit, 6th; Pirates of Penzance with Eva Mills as Mabel as the attraction. Booked: Sarah Bernhardt, 8th and 9th in Frou-Frou and Camille; John T. Raymond in Fresh, 11th.

Ford's Opera House (John T. Ford, manager): Janauschek to good houses last week in Bleak House, Mother and Son, Mary Stuart and Medea; J. Louis Ford has a benefit 7th; Olivette and selections from Billee Taylor by the Ford co.; Eva Mills appears as the Countess; Billee Taylor probably 11th. Lincoln Hall (Pratt & Son, managers): Athenaeum Club Concert by Peabody Orchestra, Emma Gaul and Madame Auerbach, 29th was very successful. Joseffy, Georg Henshel and Lillian Bailly gave a fine concert 30th. Herzog's Assemblage of Wonders this week.

Theatre Comique (Jake Budd, manager): Mabel Florence assisted by Ward S. Horton in Faith; or, A Daughter's Wrongs, introducing her trained dogs. First appearance of Sharpley & West, John and Emma Whitney and the Thompson brothers. Last week of Williams & Sully, Mills & Warren and Nellie Germon.

Items: Forepaugh 4th and 5th.—Barnum comes 18th and 19th.—There is a grand war between these rival forces, carried on through the city papers, and every place where a bill or picture may be posted Barnum says "wait for me," Forepaugh says "Don't do anything of the kind."—Warren S. Young, well known in musical circles, has been appointed a clerk at the White House.—Manager Kinsley has been quite sick, but has recovered.

Georgia.

ATLANTA.

De Give's Opera House (L. De Give, manager): Selina Fetter concluded an engagement 26th. Financially it was not a success. Her acting, however, won much praise. The support was very weak. Jay Rial's Humpty Dumpty opened 1st for three performances. The house was packed the first night. Alice Oates is billed in Les Bavaards 4th. Salvini 6th in The Gladiator.

Items: The theatrical season is about at a close. With the exception of the bookings of Agnes Herndon, 15th and 16th, and Bartley Campbell's Matrimony comb., there is nothing coming for April.—The demand for Salvini seats will be great; sale will open 4th; prices are—parquet and dress circle, \$2; balcony, \$1.50.—Home talent will present Trial by Jury 13th at the Opera House for the benefit of the Y. M. L. A.

Mass.

Ralston Hall (Turpin & Ogden, managers): Jay Rial's Humpty Dumpty at popular prices played to a crowded house 26th. Selina Fetter opened 28th for two nights to small houses in Love's Sacrifice and The Wife. She far surpassed all expectations and scored a grand success, far greater than any actress of her years has yet done here.

Items: The Bonnie Meyer comb. disbanded in Thomasville, Ga., the past week, and the brass band and orchestra have been engaged by the Mitchell hotel of that town for the Summer.

Columbus.

Springer Opera House (George J. Burrus, manager): Jay Rial's Humpty Dumpty 28th, presenting many new features. Their liberal prices of admission, 25 and 35 cents, met with popular favor. By request, the co. played on the 29th to flattering success. Alice Oates as Roland in Les Bavaards gave two evening entertainments and a matinee without change of programme 30th and 31st to slim patronage.

Augusta.

Opera House (N. K. Butler, manager): Nothing here this week with the exception of 28th, when Barton Hill of California, lately with Eleanor Calhoun, gave selections from the unknown poets to a large audience for the benefit of the Young Men's Library Association. Nothing booked as yet.

Indiana.

INDIANAPOLIS.

English's Opera House (William E. English, manager): Kemenyi appeared to light business 28th, though the programme was an excellent one. Arlington's Minstrels to poor business 30th and 31st; the show was a poor one. Booked: Frederick Paulding 4th, 5th and 6th.

Dickson's Park Theatre (J. B. & G. A. Dickson, managers): Closed past week. Dickson's Grand Opera House (J. B. & G. A. Dickson, managers): Closed. Booked: Baker & Farron 4th and 5th, followed by My Geraldine co.

The Zoo (William E. Turner, manager): Owing to the non-attractions at the legitimate halls the varieties have done an excellent business. This house far exceeded its seating capacity while the programme given was among the best of the present season. The Weaver Brothers gave the nearest clog ever given in the city. Their business is all new and given in excellent style. Miss Lewis made a hit, as likewise did Boyd & Sarsfield, Mabel De Verne, Kitty McDermott, Melrose & Larose. The performance concluded each night with Fostelle and Lillie Hall's burlesque of Hassanbad. Miss Hall is a clever burlesque artist, while Fostelle is entirely too vulgar to be especially admired.

Academy of Music (Ned Foster, manager): Excellent houses the past week owing to the big card, viz: Clark Gibbs. Other artists appeared, giving an excellent programme. Clark Gibbs remains over two weeks.

Items: Ida Alb, owing to a severe temper, was compelled to cancel her engagement at the Zoo. Mr. Turner administered the "bouncing balm."—Dr. Reeves, who treated Amelia Herbert during her last week's engagement in Indianapolis, charged \$32 for lancing the lady's limb. This so enraged William E. Sheridan that he called on his "quackship" and threatened to demolish him then and there. The matter was compromised for \$10, Mr. Sheridan paying Miss

Herbert's bill.—Manager English utterly refuses to pool issues with the Dickens; hence a lively dramatic war may be looked for.—The Elks give their first grand benefit during the present month.—Frank Howard and Jud Hall will soon take the road as variety artists, and will be classed among the song-and-dance and clog specialists.

Port Wayne.

Grand Opera House (H. S. Mensch, manager): Duprez & Benedict's Minstrels 29th to a good house, giving poor satisfaction. With the exception of Tom Warfield, comedian, and Messrs. Bryant & Sharpley in a very good musical act, the performance was unworthy of mention; business reported very good. Ben Cotton opened 1st to a fair house. True Devotion was presented in a very acceptable manner. At Saturday matinee 2d inst. Uncle Tom's Cabin was put on, drawing a good house; in the evening Black Diamonds to a large house; business reported tip-top. Booked: 4th, My Geraldine; 5th, Arlington's Minstrels.

The Bijou (Robert Smith, manager) was again favored the past week with crowded houses. The first part was a great improvement over last week. 4th, C. R. Foreman in The Hermit.

Items: Port Wayne claims the honor of being the home of Joseph Ebricht, who shot Jim Currie, the brutal murderer of poor Ben Porter. Currie was shot and killed at Los Vegas, N. M., last week.—Ferdinand Dulcken, pianist with the Rive-King Concert co., was a victim of a railroad accident on the Wabash between here and Toledo, O., March 30. Besides being well bruised he suffered a broken leg, and is now lying at Colton, O., the scene of the trouble. F. E. Jones of the same troupe was injured in the back.

Logansport.

Dolan's Opera House (George W. Fender, manager): Haverly's Colored Minstrels 28th to a big house. The stage capacity being limited, the minstrels played at a disadvantage.

Item: Mr. Dolan has commenced the work for remodeling his house. He proposes to enlarge the stage to a forty foot depth and lower the main floor one story. This will make the seating capacity about 2,000. He also intends having entirely new scenery and the latest improved opera chairs.

Richmond.

Grand Opera House (J. J. Russell, manager): The Real Uncle Tom's Cabin co. gave a most miserable performance 1st and 2d. A worse lot of barn-stormers never before appeared in Richmond. Mrs. Joshua Whitcomb is announced for the 20th.

Phillips Opera House (N. L. C. Watts, manager): Closed past week. Rooms for Rent co. 4th.

Vincennes.

Green's Opera House (Frank Green and Brooks & Dickson, managers): Samuel Draper's Uncle Tom co. 26th; matinee to small audience and night to packed house; performance good. Maggie Mitchell 4th; Mrs. D. B. Hamaker 7th; Eliza Young 15th; Mine, Rentz 19th.

Anderson.

Union Hall (C. K. McCullough, manager): The Werner Musical Party gave a good entertainment to a poor house 2d. Fred. Wren's New York Star co. in Uncle Tom's Cabin is billed for 7th. Harry Webber in Nip and Tuck if booked for 28th.

Evansville.

Opera House (Thomas J. Groves, manager): Arlington's Minstrels played 29th to a light house owing to extreme inclement weather; performance only fair. Coming: Rial's Humpty Dumpty 15th and 16th.

Terre Haute.

Opera House (C. E. Hosford, manager): The past week has been bare of events. Coming: Maggie Mitchell in Fanchon 6th; Bartley Campbell's My Geraldine 7th.

Illinois.

BLOOMINGTON.

Grand Opera House (Tillotson & Fell, managers): Anthony & Ellis' Uncle Tom's Cabin (Kate Partington co.) 26th, 27th and 28th. This is one of the most wonderful engagements ever filled in this city. Although this is their second visit during the year the standing-room card was out at every performance. T. W. Keene has changed his date from the 15th to the 14th.

Durley Hall (Dr. George S. Smith, manager): Hon. George Wendling in lecture 26th; subject, "Immortality." Coming: Baker & Farron 13th.

Items: Welby & Pearl have accepted a position with Sells Bros' Circus. They are to have charge of the concerts until the 27th of August, when they join the Goodyear Minstrel co.—William Eversole has accepted the position of general business manager for Goodyear's Minstrels for next season.—Bruno Kennicott has been appointed manager of Leavitt's Minstrels for next season.

Springfield.

Chatterton's Opera House (J. H. Freeman, manager): Haverly's Colored Minstrels 31st to a crowded house. The Mendelssohn Quintette Club comes 4th in concert. The Kentz party and Vienna Lady Orchestra 6th. J. H. Freeman, manager of this house, was to have benefited 11th, but Paulding, the attraction, refuses to act during Holy Week, and as the 11th comes in that week manager Freeman will not take his benefit until later in the season.

Adelphi Theatre (W. H. Laird, proprietor): This place receives a liberal patronage and new faces appear every week.

Quincy.

Opera House (Dr. P. A. Marks, manager): Mrs. Joshua Whitcomb comb. appeared here to a poor house. The play abounds in some laughable situations, and Mr. Howard as Mrs. Whitcomb is good, but aside from this the co. is decidedly poor and will stand considerable improvement. Booked: 2d, Mne. Rentz's Minstrels; 5th, Haverly's Black Forty; 8th and 9th, Baker & Farron's Emigrants; 15th, Thomas W. Keene.

Peoria.

week was barren of dramatic events. Canfield, Booker & Lamont's Novelty co. played to full house 26th.

JACKSONVILLE.

Strawn's Opera House (Hugh B. Smith, lessee): Booked: Mme. Rentz's Minstrels 5th; Thomas Keene 16th; Haverly's Widow Bedott co. 22d.

PERU.

Turn Hall (H. Penning, manager): Booked: Bosco Gift Enterprise 4th, 5th and 6th. Several attractions are inquiring for dates.

IOWA.

KEOKUK.

Gibbons' Opera House (D. L. Hughes, manager): Florence Herbert co. closed a successful week last Saturday evening. Rentz's Minstrels appeared at this house 1st; Haverly's Black Forty 7th; Canfield, Booker & Lamont 15th. Mr. Hodge, in advance of Haverly's Black Forty, is in the city.

Keokuk Opera House (D. J. Ayres, manager): Thomas W. Keene appeared here 25th to an immense house and an exceedingly fashionable audience. The Mrs. Joshua Whitcomb played 21st and 22d to very poor houses: poor co. The Harrisons in Photos are booked for 7th.

DAYTON.

Burtis Opera House (Howard Burtis, proprietor): Sullivan's Hibernal Bad Bloude came 2d to fair house. Booked: 14th and 15th, Charlotte Thompson; 19th, Neil Burgess; 20th, Hoey & Hardie; 22d and 23d, Salsbury's Troubadours; 30th, Joseph Jefferson.

Library Hall: Professor J. K. Macomber lectured to a large audience 1st; subject, "The Electric Light." It was given under the auspices of the Academy of Sciences. During the lecture the hall was lighted with electric light produced by a dynamo-electric machine.

COUNCIL BLUFFS.

Opera House (John Dohany, proprietor): Nothing in the way of amusements last week. Booked: Swedish Lady Quartette 18th and 19th; Haverly's Mastodon Minstrels 28th.

Items: We have been scarce of amusements for a week or two on account of the snow-storms that interfered with the traveling cos., many having been forced to cancel on that account and others that were making for this section changing their original route.—Our City Dads have recently reduced the circus license from \$100 to \$50.

DUBUQUE.

Opera House (G. D. Scott, manager): Mlle. Saroni's Burlesque and Novelty co. came 6th to a good house. This is a blonde show, and drew a goodly number of the votaries of short skirts.

Items: Show news is very scarce at present.—The Standard Theatre co. in Rooms to Rent failed to appear 4th as per booking.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): Booked: Haverly's Black Forty 9th; Charlotte Thompson 12th; Haverly's Widow Bedott 13th; Galley Slave 28th; Salsbury's Troubadours 29th.

MARSHALLTOWN.

Woodbury Opera House (Glick & Markley, managers): Dramatic business very quiet. Booked: Haywood's Minstrels 7th; Madam Pompadour's Female Minstrels 8th; Haverly's Black 40 13th.

IOWA CITY.

Opera House (John Coldren, manager): Coming: Haverly's Colored Minstrels 11th; Charlotte Thompson 13th.

KANSAS.

LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): Minnie Palmer played Our Boarding School 25th and 26th and matinee to fair business; support bad and play without plot or merit. Coming: Kate Claxton 6th; Swedish Lady Quartette 7th; Salsbury's Troubadours 14th.

Opera House (A. F. Wood, manager): Smith Bros.' Colored Minstrels gave a passable performance 28th to light house.

German Theatre (A. Hahn, manager): The Postillion of Munchberg, with Mr. Schubert in the title role, played 25th to a crowded house; support good. A Mother's Blessing 3d.

KENTUCKY.

LOUISVILLE.

Macaulay's Theatre (John T. Macaulay, proprietor): Salsbury's Troubadours closed a week's engagement 2d, and owing to the very inclement weather played to light business. Monday night was given over to Treasurer Elrod for his benefit, and the popularity of the young man enabled him to draw a big house. For the first three nights of the week the theatre is closed, Maggie Mitchell, one of Louisville's favorites, coming the last three. Booked: Mary Anderson 20th, four nights.

Opera House (John T. Macaulay, manager): Corinne Merriamakers played Wednesday and Thursday nights to very poor houses. The troupe is a good juvenile co. and under more favorable circumstances would have met with greater encouragement. Baker & Farron appeared in the Emigrants Friday and Saturday nights to fair audiences. The two stars won favor in various specialties but were handicapped with unbearable support. Billed: Remyen Concert co. 6th and 7th.

Masonic Temple: Edith O'Gorman, the escaped nun, gave two lectures Thursday and Saturday to crowded houses. On Friday night the Louisville Amateur Orchestra presented itself again before the public and entertained a very large house. The playing of the amateurs would have done credit to professionals.

Buckingham Theatre (J. P. Whallen, lessee): Business this week was very poor and the show given would not have done credit to a dive, the manager being disappointed in several people. This week a number of good people are billed, and if they show up a fine performance is looked for.

Leiderkranz Hall: E. M. Crane, supported by Lillie Mills and a dramatic co., played in Rip Van Winkle to fair business.

Items: The many friends of J. H. Snyder, a well-known professional who resides in Louisville, are making arrangements to give him a big benefit at Macaulay's in a few weeks. Mr. S. possesses a tenor voice of unusual quality and besides is a first class comedian. During the past several seasons he has gained an enviable reputation in the East.—George Mousarrat, a young man of this city who intends to adopt the stage as a profession, gained the plaudits of his friends at Macaulay's last Monday night, where he recited Nat Salsbury's Tramp in the Brook at the Elrod benefit. Mr. M., with a little more study, will make a good actor.—Buck McKenny, the door-keeper at Macaulay's, has been on duty eighteen years at the Louisville theatres without missing a single night—an honorable record which deserves

mention.—The coming engagements of Maggie Mitchell and Mary Anderson promise to be very large and will be a fit wind-up to the most prosperous season this city has ever had.

LEXINGTON.

Opera House (R. B. Marsh, manager): The Corinne Merriamakers gave the Magic Slipper to large house 1st; the same for Saturday matinee and our friend Pinafore night of 2d. They did a handsome business and made excellent impressions. Dan Rice's Circus 20th and Mme. Rentz's Female Minstrels 29th.

PADUCAH.

Selina Fetter co. are expected here after the 25th; as yet they have no date.

Broadway Opera House (Harry Walker, manager): New faces this week are Billy Scott, Harry Devere and Nellie Clark. James F. Hague, pianist, leaves for the Alhambra Theatre, St. Louis, for the season.

MAINE.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): Collier's Union Square co. have always been welcomed here by large audiences, partially on account of the theatre they represented, but principally for their meritorious performances of The Danicheffs and A Celebrated Case—this fact being sufficient to attract two large and fashionable audiences 30th and 31st for the first performance of The Banker's Daughter. Possessing as this play does dramatic elements of the highest order and situations among the most powerful on the stage, it needs a well-balanced co. to fully interpret the true meaning of the drama. Having seen the original Union Square co. produce this play at the Boston Park Theatre in April last, with Charles Thorne, Sara Jewett and Maud Harrison, supported by the unequalled cast that made it so successful, I was prepared to make every allowance for this co. and be content with an ordinary performance. The production as a whole was not a satisfactory one, although there were some few exceptions, among which may be mentioned the John Strebelow of Frank Bangs, whose efforts in a part beyond his abilities were praiseworthy, although sadly marred by the artificial performance of Lillian by Anna Boyle. Her rendition of the part was far from the author's ideal and her acting was as stagey as her mannerisms were painful, while her voice was shrill and monotonous. The G. Washington Phipps of Charles Walcott was the best effort in the whole cast. Signor Majeroni made an Italian of Count Carojac, but was acceptable. The balance of the support was ordinary, and the stage settings of the third and fourth acts fine. Booked: 4th, 5th and 6th, Lawrence Barrett; 8th and 9th, Sol Smith Russell; 10th and 11th, Barney Macaulay.

Items: The Deacon Crankett party booked for the 2d canceled dates this way, owing to want of confidence in a second visit.—There is a possibility of Olivette for two performances fast day.—A contemptible article was published in one of the morning papers recently, condemning the want of politeness in the gentlemanly ushers at the theatre for not allowing patrons to occupy reserved seats without checks. The childlike ignorance of people who pay fifty cents to see a performance and want to occupy a dollar seat is indeed wonderful.

LEWISTON.

Music Hall (Charles Horbury, manager): Collier's Banker's Daughter drew a fair house 28th. The co. is a good one, and the play was well received. Baird's Minstrels played to poor business 29th. Deacon Crankett was booked for 31st, but canceled on account of sickness of Mr. Maginley. Booked: Mazepa, 11th; Mr. and Mrs. Chanfrau in Kit, 21st.

BANGOR.

Collier's Banker's Daughter 29th to an immense audience. The co. is, generally speaking, a good one. Coming: Lawrence Barrett, 7th; Sol Smith Russell in Edgewood Folks, 11th; Barney Macaulay, 15th and 16th; Mr. and Mrs. Chanfrau, 23d; Maude Forrester in Mazepa, 12th, independent of the Buskin Club.

SACO.

City Hall: Baird's New Orleans Minstrels 1st to a very good house. Booked: Maud Forrester in Mazepa 11th; Nita, the Pride of the Goldmines, 14th.

BIDDEFORD.

City Hall (James E. Tarr, manager): Joseph Murphy in Kerry Gow 30th to a full house. Booked: Baird's Minstrels 2d; The Jollities in Electrical Doll 9th.

MASSACHUSETTS.

LYNN.

Music Hall (George W. Heath, manager): Joseph Murphy, supported by Genevieve Rogers and a good co., 28th to a big house and gave satisfaction. This was a return engagement in two weeks and shows the popularity of Mr. Murphy in this city with certain classes. Denman Thompson in Joshua Whitcomb to a large house and a terrific storm 30th. The fact of Mr. Thompson having an advance sale of \$500 shows his popularity without any local manager using his influence. The Drummer Boy, a war allegory, written by George W. Heath of this city, was produced under the auspices of Gen. Lander Post, G. A. R., 2d and 4th to good houses. It is written in five acts and five tableaux, and as an allegory of the war it was a success, as it arouses the patriotism of the auditor to a high pitch; but taken as a drama it is devoid of plot and could not lay claim to being a drama. Mrs. Heath as Pattie Peaslee was amusing in the extreme and created considerable merriment by an excellent make-up. C. H. Warren as Col. De Lorme was very satisfactory, and is an actor. As the characters were all taken by local talent I will not torture the reader with criticisms. A quartette, written and composed by comrade J. H. Dwyer, was sung during the action of the allegory. Booked: B. W. P. & W.'s Minstrels 9th; Dion Boucicault in the Shaughraun 11th; C. L. Davis 16th; Aldrich & Parsloe's My Partner comb. 23d; Hartz, magician, 25th, week.

Items: Frank H. Howard of this city whispers softly in my ear that he is engaged writing a play. It is stated that the first act is laid in the Theatre Comique after the collapse of the Land League, but I doubt it.—I think there is no city in New England where the free list is so abused as in this city. The Mayor, city government and regular police force pass into every and all entertainments that they desire, as it is so inserted in the license. No wonder the managers stand paralyzed at the door to see about fifty deadheads pass into an expensive and first-class performance.—W. F. Owen was in the city 2d looking after the interests of Dion Boucicault.

WALTHAM.

Music Hall (Thomas P. Smith, manager): Second appearance here of B. W. P. & W.'s Minstrels 29th to a good house; a superior co. and an excellent entertainment. F. S. Chanfrau in Kit 2d to a slim house; neither the co. nor the setting of the piece gave satisfaction.

isfaction. Booked: Spaulding's Bell Ringers 7th matinee and evening; Ten Nights in a Bar-room 10th by local talent.

Items: Green & Rowe, contortionists, joined B. W. P. & W.'s Minstrels at this place 29th, and created quite a favorable impression.—The Temple Quartette of Boston, assisted by Alice L. Edwards, pianist, will give a concert in the Congregational church 14th.—Cos. visiting this town have in several instances cut their performances short from a half to three-quarters of an hour, in order to take the late train to Boston, much to the disgust of audiences and the discredit of the offending management. Such acts have to a certain extent been the cause of the small audiences seen in Music Hall of late.

WORCESTER.

Music Hall (R. M. Reynolds, manager): The Galley Slave comb. 28th to a fair house; Frank Mayo 1st in the role of Van the Virginian. Mr. Mayo was complimented by a very large audience, and his new play and his old-time playing met with marked favor. Booked: Jollities 5th; Boucicault in The Shaughraun 6th; Sol Smith Russell 7th.

Items: Mlle. Bernhardt's appearance here on the 4th attracting very little attention from theatre-goers. Mr. Abbey could not find a local manager who was willing to assume the risk of bringing her here, consequently she is coming on his own responsibility. At the opening sale of seats there were less than a dozen in line and no speculating whatever.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager): Ben Maginley's Deacon Crankett co. failed to appear 30th as announced. Hazel Kirke to fine business 1st. Lillian Spencer as Hazel made a very charming heroine and was most warmly applauded. Booked: Joseph Murphy in Kerry Gow 4th; All the Rage 7th; Chanfrau as Kit 8th; B. W. P. & W.'s Minstrels 11th.

CHELSEA.

Academy of Music (H. C. Pease, manager): Barlow, Wilson, Primrose & West's Minstrels gave a very good show to a large audience 28th. Harry Miner & Pat Rooney's comb. in very pleasing programme 29th to a medium house. Mr. and Mrs. Chanfrau favored theatre goers with Sam 1st; it was well played but the attendance was small. Booked: My Son by the Boston Museum co. 20th.

SPRINGFIELD.

Opera House (W. C. Lenoir, manager): Frank Mayo in Van the Virginian 28, to fair business. The play gave satisfaction. Galley Slave 29th, to good business. The Knights in Otto April 2, to fair business. Booked: Boucicault in Shaughraun 5th; Barney Macaulay 6th; Boston Opera co. 7th; Rice's Surprise Party 9th; Hartz 11th to 16th.

LOWELL.

Music Hall (Emery & Simons, lessees): Milton Nobles in a Man of the People 1st to fair business. Julia Blake in Led Astray 2d to a fair house. Booked: 4th, Oliver Doud Byron in Across the Continent; 5th, Sol Smith Russell in Edgewood Folks; 6th, Collier's Banker's Daughter comb.; 7th, Howard Athenaeum co.; 12th, B. W. P. & W.'s Minstrels.

Huntington Hall: Booked: 7th, Joseph Murphy in Kerry Gow.

TAUNTON.

Music Hall (White Bros., proprietors): Ben Maginley in Deacon Crankett 28th to a well-pleased audience. Joseph Murphy in Kerry Gow 30th to a good house. Harry Miner's Pat Rooney comb. 31st to a poor house. Billed: F. S. Chanfrau in Kit; Jay Rial's Uncle Tom 7th; Oliver Doud Bryon 9th.

MILFORD.

Lyceum Hall (Whitney & Horton, managers): Chanfrau's Kit 29th to a good house. Hill's All the Rage to a small house, giving satisfaction. B. W. P. & W.'s Minstrels 2d to a crowded house. Booked: 6th, Joseph Murphy's Kerry Gow; 8th, Oliver Doud Byron; 22d, Catholic amateurs for benefit of the Land League.

HAVERHILL.

Denman Thompson and co., under local manager J. F. West, appeared 28th in Josh Whitcomb to an immense house. Milton Nobles in the new play A Man of the People appeared 31st to fair house and an appreciative audience. Coming: 6th, Sol Smith Russell in Edgewood Folks; 8th, Deacon Crankett comb.; 9th, F. S. Chanfrau in Kit.

PITTSFIELD.

Academy of Music (C. P. Upson, manager): Denman Thompson faced a full house 2d; he is supported by a first-class co. Booked: Barney Macaulay in Uncle Dan'l.

MEDWAY.

Henry Ward Beecher lectures at Sanford Hall 12th; subject, "The Reign of the Common People."

UPTON.

Hon. T. G. Kent lectures 6th on "Glimpses in Italy." 23d the Rivals comb. played in the Lyceum course to a crowded house.

HOLLISTON.

James Burrows of the Boston Museum co. lectures on "Echoes from the Battlefield" 7th.

HOPKINTON.

Rev. Henry Morgan of Boston lectures on "Boston Inside Out" 7th.

MICHIGAN.

DETROIT.

Whitney's Grand Opera House: Strakosch & Hess' English Opera co. gave four performances the past week. Monday, Mefistofele; Tuesday, Carmen; Saturday matinee, Bohemian Girl, and Saturday night Faust was presented. The success of these selections was inversely to their date of presentation, Faust being the best and Mefistofele the poorest in an artistic view. The business done was paying, yet not overwhelmingly so. Strakosch's ill fortune is always by his side when he visits Detroit, and among our theatre-goers he is regarded in a rather unenviable light. But on this occasion he fully redeemed himself by presenting the operas advertised, though at a disadvantage to himself. Byron and Perugini, the tenors, had a wrestling match in Canada, and the latter withdrew from the co. at Toledo. Miss Annandale, upon whose appearance much was expected, was taken sick and could not sing at all. The co. at present is unusually strong in sopranos—Toriani, Schirmer, Carrington and Annandale being all first-class singers; Conly is a magnificent basso, Byron and Talbot (a recent acquisition) satisfactory tenors, especially the latter. Gottschalk is an excellent singer, but has no idea of acting. The orchestra is well-drilled and good enough, and the chorus is composed of comely men and women who sing as well as they look. It is deficient in a contralto and a baritone. The prompter must not be forgotten who took a very active part in the first night's performance.

Items: The Native Palestine Arabs drew a fair house 28th and gave a very interesting exhibition.

Items: Manager W. H. Whitcomb has asked for dates for Scott-Siddons and Nat Childs for Januachek.—Maude Forrester in Mazepa has asked for 15th.

Items: Arnold Schenker, of this city, is rapidly making his mark in the musical world. Some pieces he has lately composed are highly spoken of by authorities.—The latest stage-struck person is Frank Baum, who has been assured of an engagement with large salary by Prof. Lawrence of New York, who claims to be able to give a position as leading man at a metropolitan theatre after a course of preliminary study at his institution. This city is full of "crushed" talent.—S. B. Josephs of Snelbaker's Majesties is in the city. Manager Lehman "bought the houses" at Fun on the Bristol.

Parley Rhodes presides in the box-office vice Darwin Truss, who is with Happy Cal Wagner's Minstrels. Harry Havens, a young University student, now with Scott-Siddons comb. has been kindly spoken of by the provincial press.

Opera House (John Abercrombie, manager): Leavitt's English Burlesque Opera co. 20th in Carmen, to small house. They did not make a very good impression. Jarrett & Rice's Fun on the Bristol 31st to a fair house.

Music Hall Variety Theatre (S. R. Han-

ford, manager): An excellent programme this week and business immense. Item: Commodore Nutt is paying a visit to his old home in this city.

CONCORD.

White's Opera House (H. Hobbs, manager): Collier's Banker's Daughter drew a large and cultured audience 2d. Frank Bangs carried the audience to the highest pitch of enthusiasm by his masterly rendition of John Strebelow. Annie Boyle made a very impressive Lillian, being especially effective in the fourth act. The co. displayed more than average ability, making in all the most satisfactory entertainment given here this season. George Kiddle gave two readings in Phoenix Hall 30th and April 1 to small but appreciative audiences. Chanfrau has canceled his date of 5th; an opera co. in Chimes of Normandy 6th.

NEW YORK.

BUFFALO.

Academy of Music (Meech Bros., proprietors and managers): Hearne's picturesque drama Hearts of Oak closed a fairly successful week's engagement Saturday, playing to fair houses. It abounds with beautiful scenery and finely set tableaux. For this week we are to have the Original Widow Bedott comb. with Neil Burgess as the virginal shrew, and Jarrett & Rice's Fun on the Bristol co. The week following Hazel Kirke will be presented by the original New York Madison Square Theatre co. The Yokes Family will play an engagement of three nights during the early part of May. Pins and Needles will also be presented with May Fielding (Mrs. R. R. Cornell), of this city, in the cast.

The Adelphi (Joe Lang, manager): The excellent programme offered the past week fully tested the capacity of this cozy and popular place of amusement, and every night standing room was at a premium. For this week another excellent bill is offered. The dramatic idyl written by Charles H. Hoyt of the Boston Post, entitled Gifford's Luck, will be brought out with Frank Wright and Laura Thornton in the principal roles, in addition to which the management have engaged Harry Richmond, an excellent Ethiopian comedian, and a number of other variety people.

St. James Hall (Flint & Carr, managers): Hartz, the illusionist, did a fair business and gave away a number of presents during the past week. Friday and Saturday evenings Snelbaker's Majesties comb. will be the attraction. Madam Rive King co. have canceled their date, 7th.

ROCHESTER.

Corinthian Academy of Music (Arthur Leitchford, manager): Fanny Davenport held the boards the first half of the past week with a fine repertoire, and crowded houses greeted her. Her Camille was a grand success and drew out one of the largest and most select audiences noticed since the opening of this house. Her interpretation of the character is too familiar to require elaborate mention. Suffice it, the lady fully sustained her past reputation. N. C. Goodwin's Frolics appeared in Hobbies 2d to fair business. Emma Abbott Opera co. 5th and 6th. Denman Thompson 7th, 8th and 9th.

Grand Opera House (Joseph Gobay, manager): Leavitt's Burlesque Opera troupe to small audiences 28th and 29th. The entertainment did not equal expectations. Snelbaker's Majesties appeared to a top-heavy audience 2nd. The comb. is not so good as when it last visited us. Fun on the Bristol 4th, 5th and 6th. Neil Burgess' Widow Bedott co. 7th, 8th and 9th.

Items: Louis D. Smith and Adelaide Praeger, of the Leavitt co., were married in this city 29th.—Bunnell's Museum of Wonders will occupy Washington Hall for one week, commencing 4th.—Rumor has had it that our two theatres were to be under one management next season. I can state authoritatively that there is no foundation for the report.—Leon H. Lempert, ex-manager of the Grand, and a scenic artist of repute, is busy painting a set of scenes for Frank Mayo's Streets of New York co. Mr. Lempert has also been engaged to overhaul the scenery in the Elmira Opera House.

SYRACUSE.

Wieting Opera House (P. H. Lehman, manager): The Boston Ideal Opera co. drew two crowded houses 28th and 29th in Olivette and Pirates of Penzance. The cast of the Ideals is as good as ever, but the chorus is decidedly degenerate. I think it was George Elliot who said, "No story is the same to us after a lapse of time." Why would not this be as apropos in regard to an opera co.? Time is a great leveler and he has decidedly stamped his mark on Leavitt's Burlesque Opera co. But one of the stars advertised appeared and she—Marie Williams—was the only redeeming feature of the so-called entertainment. This popular amusement centre (Wieting) was closed for the week by Jarrett & Rice's Fun on the Bristol, which drew large houses April 1 and 2 (with matinee). Sheridan, Agnes Hallowell, Marion Fiske, Courtwright and others contributed much to the fun. Kate Castleton is a very pretty young lady (which she probably knows), but she should refrain from "guying" the audience. Flirting is sometimes a very harmless amusement but on the stage it is anything but commendable. Booked: Gen. Kilpatrick in lecture 6th.

Grand Opera House (P. H. Lehman, manager): Fanny Davenport's Camille on the 31st drew a crowded house. Miss Davenport is certainly an admirable actress. She brings such a magnetic personality to bear on all she attempts that one is forced to admire her. At times she is rather melodramatic, and is not always natural, but one can spend a delightful evening seeing any of her renditions. Booked: Emma Abbott 4th; Snelbaker's Majesties 5th; Bartley Campbell's Galley Slave 6th.

Items: Arnold Schenker, of this city, is rapidly making his mark in the musical world. Some pieces he has lately composed are highly spoken of by authorities.—The latest stage-struck person is Frank Baum, who has been assured of an engagement with large salary by Prof. Lawrence of New York, who claims to be able to give a position as leading man at a metropolitan theatre after a course of preliminary study at his institution. This city is full of "crushed" talent.—S. B. Josephs of Snelbaker's Majesties is in the city. Manager Lehman "bought the houses" at Fun on the Bristol.

Parley Rhodes presides in the box-office vice Darwin Truss, who is with Happy Cal Wagner's Minstrels. Harry Havens, a young University student, now with Scott-Siddons comb. has been kindly spoken of by the provincial press.

Opera House (John Abercrombie, manager): Leavitt's English Burlesque Opera co. 20th in Carmen, to small house. They did not make a very good impression. Jarrett & Rice's Fun on the Bristol 31st to a fair house.

Music Hall Variety Theatre (S. R. Han-

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ORGAN OF THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

HARRISON GREY FISKE,
EDITOR.

Published Every Thursday at No. 12 Union Square, New York, by

THE MIRROR NEWSPAPER COMPANY,
PROPRIETORS.

SUBSCRIPTION.

One year.....\$4.00 | Six months.....\$2.00
ADVERTISING—Fifteen cents per line. Professional Cards, \$5 per quarter. Advertisements must be paid for strictly in advance. Advertisements received up to 1 p. m. Wednesday. Foreign advertisements and subscriptions will be received by HENRY F. GILLIE & Co., American Exchange, 449 Strand, London, W. C., who keep THE MIRROR on sale in their Press and News Department.

THE MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches. Entered at the New York Post Office as "Second Class" mail matter.
Make checks and money-orders payable to THE NEW YORK MIRROR, Station "D," New York P. O.

NEW YORK, APRIL 9, 1881.

Mirror Letter-List.

Abbott, Emma
Adrian, Rose
Burbank, A. P.
Barnes, W. D. (3)
Burgess, Neil
Bonner, Robert
Belmont, Grace
Boulcault, Dion
Brown, W. L.
Beardsley, Fannie
Barry, T. W.
Comley, A.
Carrington, Abbie
Chapman, Will
Cherie, Adelaide
Campbell, Bartley
Cortaine, Harry
Cody, Fred
Colville, Samuel
Chase, Clara J.
Chapman, F. M.
Chalfin, W. D.
Craig, C. G.
Clark, Attie
Charles, Miss M.
Curran, J. P. (2)
Campbell, Wm. H.
Chester, Amy
Costello, James
Clapham, Harry
Carina, Miss
Cavendish, Ada (2)
Clarke, Harry
Chambers, Augusta
Conner, Capt.
Conli, Carlo
Colton, Harry
Chandos, Alice
Chapman, E.
Clifford, Adam F.
Clark, S. H.
Duprez & Benedict
Desden, M.
Dayton, Lillian
Dale, D.
Demarest, G. W.
De Este, Helen
Dobson, Frank
Dunn, Julia E.
Du Breul, A. F.
Drew, Frank N. Sr.
DuBois, S. C.
Duignan, Mr.
Daniels, Charles W.
Duncan, W. P.
Darling, Mrs. A. B.
Egbert, Annie
Emerson, Clark and
Daly Bros.
Farrell, Minnie
Fitch, Florence
Fraser, Thomas
Field, Kate
Goffey, Wm. H.
Greaves, Estelle
Garret, H. C.
Gosche, Jacob
Garthwaite, Fannie
Gayler, Frank C. (2)
Geymon, J. D.
Grua & Wolfsohn
Gilmore & Benton
Gould, W. W.
Gunter, A. C.
Gulick & Blaisdell
Girard, Belle
Haywood, Louis
Hicks, Charles H. (2)
Hofele, F. W. (3)
Hickey, S. M. (2)
Hout, Emily
Harold, Donald
Holmes, Matt

The New York Mirror has the
Largest Dramatic Circulation
in America.

Fraudulent Dramatic Agents.

It is a pity that discredit should be brought upon a legitimate business through the frauds of certain dishonest dramatic agents. Among lawyers, departures from the paths laid out by the Bar Association are met with instant disbarment. Among doctors, diplomas are taken from erring physicians on the proof of a case of malpractice—in all the learned professions, so-called, discipline is administered wherever and whenever it may be deemed necessary. The profession of dramatic agent is a learned one also. It requires a life-long experience, trained shrewdness, far-sighted sagacity, and many other qualities that are indispensable to success. It would be as ridiculous for a novice to live the greater part of his existence within the confines of Memphis, for instance, and then come to New York and open an agency for the booking of theatrical companies, as it would be for the writer to start a dramatic newspaper on Pike's Peak with the hope of financial reward. Yet the raw recruits who raid the metropolis, with no responsibility but their brass, and no enterprise further than their sublime impudence, secure desk-room on a principal thoroughfare, hang out their sign, print a circular, and then pass their time wondering why managers do not patronize them and hall managers cry for them.

If these bumpkin incompetents only examined their ignorance and inexperience we

might laugh at their loud beating of the tom-toms, and their farcical blunders. But they do not stop at posing as mirth-makers; they have recourse to means—that are unquestionably fraudulent—to impose upon people who were old in the theatrical business before they were born. This is the serious aspect of their floundering attempts at founding dramatic agencies.

It is not a matter of doubt, but a matter of fact, that they stoop to gross misrepresentations of their field of operations. It is their habit to announce their ability to make contracts for stars, combinations and theatres for which they are unauthorized to act. Indeed, it was only a day or so ago that we received additional proof of this sort of dishonesty on the part of a certain firm which is a fair example of its class. Manager Will E. English, of Indianapolis, a gentleman widely known socially and professionally, has written us the following letter:

INDIANAPOLIS, April 2, 1881.

I wish you would state most emphatically that I denounce as a lie Mr. Dickson's statement that I have entered into a pool with him, or that I have joined the Brooks and Dickson "Gouge" Circuit. Yours,

WILL E. ENGLISH.

Many other gentlemen, whose names have been traded on by this firm, have written protests to us at various times during the past two or three months upon this same subject. It is to be deplored that the laxity of the law upon such points, and the diffidence that the victims of the dramatic confidence men manifest at becoming entwined in the intricate legal meshes, allows such men freedom.

The Alarm at the Union Square.

Only last week THE MIRROR pointed out the gross injustice of identifying our American theatres with such a disaster as the fire at Nice, and last Saturday came the alarm at the Union Square as if to emphasize and illustrate our remarks. While the curtain was down after the second act of Felicia, smoke poured into the theatre from a small fire in one of the closets of the Morton House, next door. An alarm was given; the ushers and ticket-takers threw open the doors and extra exits, and in less than three minutes—Manager McVicker, of Chicago, who was in the lobby, timed the clearing of the house at one minute and fifty-nine seconds—the large audience, numbering nearly one thousand persons, had left the theatre safely, without confusion and without accident.

Compare this orderly dismissal of the audience to the scene at Nice, where the gas was turned off from the only metre and the extra exit was found closed and barred, and the justice of the discrimination which we made last week will be at once acknowledged. The Union Square has always been famous, under Manager Palmer's direction, for the clock-work discipline observed, before and behind the curtain, and his admirable system was found fully equal to this emergency. Not only did the attaches do their duty thoroughly, but they went back through the smoke, after the house was cleared, to see if anybody had been overlooked in any part of the theatre. The veteran Zeke Chamberlain, the principal doorkeeper; ushers, E. H. Gouge, Isaac Weinberg (chief); E. H. Chamberlain, Jr., Policeman Burke, and Easman Murray deserve especial mention, and we heartily concur in the suggestion of a contemporary that a testimonial benefit be tendered to these cool, brave and disciplined men, who only did their duty but did that duty well.

We regret to say that one of the daily papers, and the one especially patronized by theatrical managers in their advertising, attempted to make a sensational and horrifying story out of this alarm of fire, and has tried to do the utmost possible injury to Manager Palmer and his theatre. It is in evidence that the damage done to both theatre and hotel will not exceed \$500; that the audience left the theatre in less than three minutes; that Rose Eyttinge, one of the leading actresses, did not know that an alarm of fire had occurred, and went upon the stage wondering what had become of the audience; that "the whole thing happened in a minute or two" (see testimony of Stage Manager Parselle); that "the audience did not go wild" (see testimony of J. H. Stoddard); that "there was no clamor and very little crowding" (see testimony of Edward Madden, one of the audience); that only one lady fainted, and that she waited until she reached the lobby; that people stopped at the box-office to arrange for the transfer of their seats to another night; that the actors went back to their dressing-rooms to pack their wardrobes—and yet, in the face of all these facts, duly recorded in its own columns, the Herald, upon which the managers expend thousands of dollars a week in advertising (although their costly advertisements are cast aside upon extra sheets), gives a most false and outrageous coloring to the alarm and tries to frighten the public away from theatres in general and the Union Square in particular.

The Herald calls the orderly alarm "one

of the wildest and most thrilling struggles for life which the annals of theatrical panics in this city record." This is untrue. It says that, between the acts, "the actors were doing the grand in the adjoining hotels." Every professional knows that this is untrue. It states that "a fearful spectacle was witnessed as the united mass of ladies and gentlemen, forgetting age or sex, rushed in terror down the aisles and fought to gain the street." This is an untrue description. It continues: "Men were completely unnerved by the delirious shrieks of the women and the curses of their own sex, and, blinded with smoke, hurled themselves into the crowd." This is deliberately untrue. "Weak women," resumes this audacious falsifier, "stumbled and fell under the feet of the stampeded mob, crying out to their terror-stricken escorts for help." This detail is untrue. After relating all these falsehoods with careful circumstantiality, the reckless reporter of the Herald then makes this full confession: "The Herald reporter did not arrive at the theatre until just as the smoke was beginning to clear away"—because the fire had been put out—"and found the building filled with firemen and police officers." In other words, he had not seen anything of the panic he set down to describe falsely. Neither did he get his information from the firemen, policemen or attaches; for their statements follow his report and distinctly contradict what he says. He drew upon his imagination for his misrepresentations, and his account is untrue in every particular except the simple fact of the alarm. That one passage about the members of the Union Square company "doing the grand in the adjoining hotels," between the acts of Felicia, would alone stamp the Herald reporter as an ignorant impostor, for whose wicked work his journal ought to be made to apologize amply.

None of the other journals adopted the sensational tone of the Herald in describing the alarm. Most of them dismissed the incident briefly, in a few paragraphs, as it deserved. The Star, in an editorial article, which we republish in another column, rebukes the Herald for its efforts to injure the theatres. It is a question for our managers whether they will continue to waste their money upon a paper which neglects no opportunity to belittle and attack them, and whose employees are in accord and conspiracy with the vultures of the blackmailing sheet which the profession repudiates. "This theatre does not advertise in the Herald" is not a new feature in theatricals, and this sign may be again conspicuously displayed.

Not Forgotten.

When a telegraphic dispatch was received last week announcing the death of Currie, the murderer of Porter, a feeling of intense satisfaction was experienced by every professional who heard the news. When a later telegram came stating that it was not the assassin of the actor who had met his death in Los Vegas, but another desperado, an equally strong sentiment of disappointment was manifested. The effect of this false report upon the guild of actors shows very plainly that the remembrance of the horrible affair has not been dimmed, and that the fate which met the other Currie last week in Texas would have occasioned no regret among professionals had it been dealt out to the murderer of Ben Porter instead. James Currie, we are informed, is trying to live down his crimes in Illinois, where he is the owner of a stock farm. No amount of repentance can wipe the stain of that cold-blooded murder from his hands, and whatever may be his career, the actors and friends of actors will not accept from him any penance except that conveyed in the genuine news of his death.

One way for an actress to lose her good name is to put it on her handkerchief.

There is not a single married man on the New York stage.

The Zulus never kiss their wives. The modern married actor is fast espousing this aboriginal habit.

How strange that the itching nose of an actress has to be scratched with the finger that is decorated with the diamond ring.

We will give ten thousand dollars to the newspaper that has not mentioned the name of Bernhardt—with or without the Sara.

They have found some boot tracks near Cadiz, Ohio, eighteen inches long and ten inches wide. The fact of the business is, some Chicago actress has been barnstorming in that section.

The New York ushers wear a silver shield and a pretty little rose-bud on their left lapel, yet they have no more influence with managers than the hind wheel of a Brooklyn ice-cart.

PERSONAL.



COGHAN.—This picture shows the handsome face of Rose Coghlan. She is the best leading lady on our stage, barring none, and those who wish to see her before the run of The World commences (in which she does not play) should visit Wallack's within the next fortnight. It is possible that after the expiration of that time she may not appear again until the new Wallack's is built. She has recently refused a desirable offer to star next season because of her re-engagement with Wallack.

CLAXTON.—Kate Claxton is playing en route to California.

MARSDEN.—Private advices speak of the serious illness at Paris of Fred Marsden.

DAVENPORT.—Fanny Davenport has received a good offer to go to San Francisco.

O'NEIL.—There is some talk about James O'Neil succeeding George Clarke at the Madison Square Theatre.

FLORENCE.—W. J. Florence will arrive here the early part of July with four new plays of foreign manufacture.

DAVENPORT.—May Davenport leaves the Museum company in June. She will travel with her sister Fanny next season.

OUTRAM.—Leonard S. Outram is playing Pierre temporarily with the Kate Claxton company while Stevenson is absent.

POMEROY.—Louise Pomeroiy is gathering in the shekels in Australia, and the papers wax warm in admiration of her performances.

GRANGER.—Maude Granger opened at Denver on Monday night. Her engagement is for four weeks. From there she goes to California.

DALY'S.—Cinderella at School will close the season at Daly's, which was to have been on the 28th inst., but will be prolonged one month.

EMMET.—Joe Emmet is having a new version of Fritz written for him, to be entitled Fritz in England. How is Fritz his time away, to be sure!

BANDMAN.—Daniel Bandman's career in the land of the nuggets, Australia, has not been a prosperous one, and he thinks of returning. O, horror!

GOODWIN.—Nat Goodwin is having the Marionettes rewritten, renamed and put into order for a tour with his reorganized company, beginning April 18.

BOOTH.—Mrs. Edwin Booth is, unconsciously, unable to speak, and scarcely recognizes her friends. She is sinking slowly, and it is feared that the end is not far off.

BOWSER.—When the Marionettes is put on the road again Charles Bowser's part—Babbage—will be strengthened to a degree worthy of his ability as a character actor.

SMITH.—Mr. John P. Smith informs us that no permanent injunction has been obtained against Pour Prendre Conge in the United States Court at Boston. The case is set down for a hearing April 18.

DICKINSON.—A party of journalists, including W. F. Shanks, of the Tribune, Stephen Fiske and Townsend Percy, are going over to Philadelphia next week to see Anna Dickinson's Claude Melnotte.

WARDE.—Frederick B. Warde closed his connection with John McCullough's company at Memphis last week. He stars next season, under the management of J. J. Collins, late stage manager for McCullough.

BELLEV.—It is whispered about the Square that Kyrie Bellow is to be leading man at Wallack's new theatre. Osmond Tearle is already secured for that line of business. What does Mr. Wallack want with two?

BLTYE.—The Denver Republican of the 31st remarks: "Miss Blythe has made several *Passion's Slaves* in Denver. One of them, in looking for her at the stage door last evening, finally fell into the hands of the lady's husband. Tableau."

BOOTH.—Edwin Booth is to have twenty per cent. of the receipts during his joint performances with Irving. Those are considered big terms over in England, and our tragedian will make up for the poor fruits of his Princess' engagement.

GRANGER.—Maude Granger has been offered a large salary to play Sarah Jewett's part in A. M. Palmer's traveling Felicia combination next season. She opened to a packed house at Denver on Monday night in Frou Frou, and a dispatch informs us that the audience were highly pleased. Miss Granger plays four weeks in Denver and a

week in Leadville. She will probably then proceed to California, negotiations for her appearance there being now in progress. She would receive a warm welcome there.

LEAVITT.—M. B. Leavitt leaves for Europe on the 7th of May on a tour of observation, and will probably return with some attractive features for his numerous organizations. Mr. Leavitt has recently made some handsome clearings in Wall Street.

SANDISON.—The energetic and indefatigable editor of the Star never loses an opportunity of saying a kindly word about THE MIRROR, a friendship which we appreciate, and are happy to reciprocate by recommending the Star to the profession as one of their staunchest and ablest advocates.

LINGHAM.—The sad intelligence of the death in San Francisco of Matt. V. Lingham, a well-known and popular actor, has been received. His demise was not unexpected, but it occasioned a sad feeling in the breasts of his brother professionals, to whom he was endeared by many excellent qualities of head and heart.

DAVENPORT.—Fanny Davenport is playing in Brooklyn, but is stopping at the Astor House in this city. She goes to Boston next week with a reorganized company. It is possible that she may do the Princess of Bagdad during her Hub engagement. Miss Davenport comes to New York for a two weeks' engagement at the Grand Opera House shortly.

HAVERLY.—Col. J. H. Haverly wants to add another iron to his already extensive conflagration—this time in London. He now contemplates taking Her Majesty's Theatre for ten years, arranging with Col. Mapleson to play opera three months in the year. Col. Haverly will go to Chicago next week to examine the plans for his new theatre in that city, to be built during the coming Summer.

KIRALFY.—The Kiralfy family sail for London on Saturday on the steamer Adriatic. They will of course take in Michael Strogoff, now in its second week there. By the way, it is said that Charles Coghlan has been engaged by the Kiralfys to play the title character in this country in the version they are having prepared. We discredit the rumor, however, as Charles is too nicely fixed on the other side to try his luck here again.

MITCHELL.—The St. Louis treasurer of W. C. Mitchell, of the Pleasure Party, now playing at the Fourteenth Street Theatre, writes him of his new theatre now in process of erection in that city: "The new People's Theatre has everybody on its side. All like the idea of the popular prices. Every thing new from top to bottom. Biggest thing in the city to-day." W. H. Smith, Mr. Mitchell's manager, says time is filling rapidly, and applications for dates are received daily in great numbers. Mr. Mitchell contemplates opening his new theatre about the middle of September.

Elizabeth Saunders.

Miss Elizabeth Saunders, one of the best-known actresses in the profession, for the last fifteen or twenty years residing in San Francisco, where she has appeared with every actor and actress of note who has visited the Pacific slope, is now in an impecunious condition, and efforts are being made to prevent her home, which is encumbered, being taken from her, and the profession is called upon to send their contributions, however small, to M. Gray, the well-known music dealer, 117 Post street, San Francisco. Mrs. Saunders was formerly of the Boston Museum Company, and was then known as Mrs. Julia Thomas. She is an estimable lady and a great favorite in San Francisco, but sickness has prevented her from following her vocation of late. Consequently her funds are exhausted, and she is now at the mercy of her creditors. With its usual big-heartedness, the profession will not neglect the subject of the present appeal.

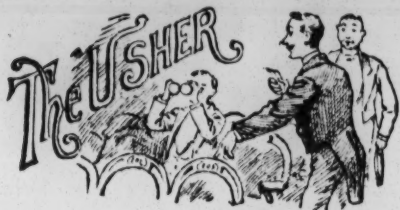
Complimentary or Otherwise?

(Columbus Ga.) Daily Times.)
The New York Clipper has changed its old shape and now appears in a more agreeable costume. Its make-up is somewhat similar to that of the New York Mirror, a racy journal of easy reference. The reader can see with a glance of his eye in the latter journal, in its appropriate column, the dates ahead, location of last representation and character thereof. Its criticisms are the reflection of a plain and polished mirror. Caustic with conceit, unimpeachable in inferiority, and emollient with young, ambitious and aspiring talent. Its criticisms may always be relied upon as being the true reflex of able, honest, unbiased judgment.

There is a strange ambiguity involving a platonic idiosyncrasy in the above, carrying with it the impress of extraneous reasoning, and an abstruse concentration of analytical idea that bears us to the hyperborean and staltal regions of circumambient ecstasy. Can we say more?

The Mirror Job Office.

For some weeks past we have been making preparations for the establishment of a theatrical printing house in connection with the New York Mirror. Although our arrangements for large work will not be completed for a month at least, we can now give estimates on show printing of every description for next season. Several new features will be combined with the job printing department. Date-books, blank contracts, ticket and expense receipts, and all the printed stationery necessary to agents and managers will be kept constantly in stock and can be purchased in large or small quantities. Applications for estimates will receive prompt attention, and the price will be commensurate with the times. A number of the leading attractions on the road have already ordered their printing for the whole of next season from THE MIRROR Job Office.



In Ushering
Mend him who can? The ladies call him, sweet,
—LOVE'S LABOR LOST.

While Mr. Palmer is busy improving and beautifying the auditorium of the Union Square this Summer, it would be well for him to take the broad hint contained in the following letter sent me by a member of his company:

UNION SQUARE THEATRE, April 4, 1881.
EDITOR NEW YORK MIRROR:

Won't you use your influence with Mr. Palmer, our manager, to persuade him to improve the atmosphere of the dressing-rooms in his theatre? Believe me, they are not fit for occupation by people with sensitive nostrils and weak constitutions. Not only is the ventilation insufficient but what little we have is polluted by all the famous odors of Cologne. When it rains the air fairly wheezes with the gems of diphtheria and malarial fever; when it is fair a steam from the adjoining stables smother us with an aroma that is by no means pleasant. Won't you draw Mr. Palmer's attention to this unhappy state of affairs in our hen-coops underneath the stage? Whenever I am obliged to stay in my dressing room underneath the stage during the past fortnight I have occupied my time in making wills, receiving undertakers and reading the quotations of the price of real estate in Greenwood.

ONE OF THE COMPANY.

Mr. Palmer's regard for the welfare of actors is proverbial, and, although my correspondent's description is highly colored and possibly exaggerated, if the evil he complains of exists, the publication of his letter will be all that is necessary to effect a remedy when alterations commence.

Actors are in the habit of keeping a register of births, marriages and incidents on the walls of their dressing-rooms. In some instances messages have been left in this manner by the members of one company for those of another that are to play there after them. The words are usually written in lead pencil or with black grease paint. In the old building at Savannah, which stands back from one of the quaint streets—I've passed the place often—which has been used as a theatre for many years, there is a legend written on the walls of one of the dressing-rooms that interests a certain charming young actress at the Union Square. It is almost effaced by time, but the words are still legible. They read: "Sarah Jewett, born 1834."

Another Attempted Herald Hoax.



Saturday night a slight fire occurred in the basement of the Morton House. Smoke from some ignited rags and packing sifted through the floor and entered the auditorium of the Union Square Theatre just as the orchestra was playing the interlude between the second and third acts of *Felicia*. A large house was present, over \$1,100 having been taken at the box-office. An alarm was given, the attaches of the theatre threw wide open the doors of the entrance and the special exits in case of fire, and in a couple of minutes the audience had filed out in an orderly manner, leaving the firemen to discover that there was really no fire in the theatre, and that the few smoking rags in the closet of the Morton House was all that there was to extinguish. This discovery having been made, the management determined upon going on with the interrupted performance, as the people manifested no objection to going back and seeing *Felicia* through. But Miss Sara Jewett—who had fled affrighted with her poodle at the first alarm—being absent, it was impossible to continue the play. Many people changed their seats for another night, and the balance were instructed that they could redeem their coupons for other tickets, admitting them either Monday, Tuesday or Wednesday night. Very good. The people dispersed perfectly satisfied, and there was not the slightest commotion or excitement about the theatre an hour after the audience had left the building.

Sunday morning most of the papers gave the occurrence much more space than its importance warranted—but this was easily accounted for by the dearth of general news, necessitating more or less "padding" in the city department. The *Herald*, however, came out with a three-column and a half sensational description of the affair, with a display heading, a diagram of the theatre and the Morton House, a half dozen interviews (principally irrelevant), and a history of the house—all this tempest in a teapot

being stirred up by a small fire in the basement of an adjoining building. The *Herald* also devoted a short editorial to the affair, headed "Fire at the Union Square Theatre," which conflicted considerably with that of the news report—"Almost a Panic." It will furnish our readers considerable amusement to place extracts from both these side by side.

THE REPORT.

During the intermission occurring between the second and third acts of *Felicia*, or *Woman's Love*, at the Union Square Theatre last night, the discovery of a fire in the northwest corner of the crowded auditorium led to one of the wildest and most thrilling struggles for life which the annals of theatrical panics in this city record. A young man leaped to his feet and ran toward the door with a loud shout of "Fire! fire!" The first effect of this was to bring the entire audience to their feet, and an instant of the most profound silence ensued. Then a fearful spectacle was witnessed as the united mass of ladies and gentlemen, forgetting age or sex, rushed in terror down the aisles and fought to gain the street. Those of the men who halted for a moment as though to assist the helpless were completely unmoved by the delicious shrieks of the women and the curses of their own sex, and blinded with smoke, hurried themselves into the crowd who were choking up the exit, seeming deaf to all entreaties or commands to move with order. Those who had the courage to pause for a moment and survey the scene saw it was heartrending. Weak women, encumbered with silk ensembles, stumbled and fell under the feet of the stampeded mob, crying out to their stricken escorts for help.

Our first impulse on reading these extracts is to laugh at the stupidity of the editor that wrote the comments, and to marvel at the stupidity of the managing editor who would blunder into allowing such an incongruity to appear in the paper that claims to be the leading journal of America—but a much more serious view of the case should be taken. Very few people read the *Herald* editorials, therefore the damage that the lurid report might do to the business of the theatres out of town was probably not counteracted through the medium of the editor's absurd mistake. That account, read and copied through the country, will affect the receipts of traveling combinations more than little. An instance of this came under our observation yesterday.

Mr. Louis Aldrich called at THE MIRROR office and in the course of his conversation, alluding to the incipient fire said, "Why, in the Cincinnati *Commercial* twenty lines of sensational telegraphic stuff, very highly colored, hurt my business greatly. Our house, the night that the account was printed, dropped fully one third." This dispatch was founded on the *Herald* report. The damage that such an article can do theatrical companies in small towns is almost incalculable. Whenever there is a hall that lies in an exposed condition or that is difficult of egress, the fears of the people are aggravated, and for weeks they will stay away from the theatre, even if they have been constant patrons of dramatic performances.

Mr. A. R. Cazauran was found in the manager's office Sunday morning with a copy of the *Herald* in his hand. His eyes flashed indignantly when a MIRROR reporter asked him what he thought of the article in question.

"It's a shame and a disgrace," exclaimed Mr. Cazauran emphatically, "that a reputable journal should stoop to the manufacture of such cheap sensation! The report is false from beginning to end. There was no fire in the theatre, there was no panic, and not even a glove was lost or destroyed in the exit of the audience."

"What do you think prompted the publication of such an erroneous account in the *Herald*?"

"Malice," replied Mr. Cazauran. "You see, the *Herald* has an old grudge against us because the theatre compelled them to eat pie of the hamblest sort some years ago. The Union Square advertisement was removed from this paper because they black-guarded the house persistently while we were pouring money every day into their treasury. We remained out for two years, and at last—though the price of our advertising did not perhaps injure them materially—the moral effect of our successfully antagonizing the *Herald* was so great that they were very glad to come to us, take off their hats, and bow us back into their amusement column again. Since that time they have on one or two occasions shown their animus in small ways, but never before in such an aggravated manner as this last."

"Will any action be taken in the matter?"

"I cannot speak for Mr. Palmer. If I were the manager," and Mr. Cazauran elevated his voice and brought his fist down with considerable force on the table, "I should order my advertisement out of the *Herald* to-day. I would not pay a newspaper money from one pocket and have it hold me by the throat at the same time to rob me from the other."

We do not know just how far Mr. Cazau-

THE EDITORIAL.

The fire which took place in the above theatre last night was fortunately unattended by loss of life and but slight injury to the way of torn dresses to any one of the large audience that was present. This exceedingly gratifying result is chiefly due, first, to the good sense, self-restraint and, under the circumstances, excellent behavior of those who were present, and, second, to good management and presence of mind on the part of the ushers and others who were in charge of the different parts of the house. *** From first to last the most perfect order prevailed; no unnecessary alarm was given, and the result was that not even the semblance of a panic was manifested. As was exceedingly proper the doors were thrown open at the first sign of danger and the audience moved out rapidly, but without the least indication of a rush.

ran's theory of malice enters into the style in which the *Herald* treated the fire on Saturday night, but it appears to us that we can read the name of the author of the report between the lines. It is written very much in Joe Howard's style.

Joe Howard is the writer who was suspected of the *Herald's* notorious wild beast escape hoax, and there is a strong flavor of probability about the supposition that he concocted this last attempt at deluding the public, which fortunately—so far as New York city is concerned—was frustrated in a great degree by the action of the rest of the local press. Joe Howard probably wrote the descriptive introduction to the article, while a subordinate reporter doubtless garnered the interviews and data at his suggestion. We may be wrong, and we hope we are, but if Joe Howard wrote the matter which the *Herald* published Sunday, he ought to be tabooed from the free list of every theatre in the city.

Mr. Leigh Lynch, treasurer of the theatre, has sent THE MIRROR an official statement of the receipts Monday night. It reads as follows:

UNION SQUARE THEATRE, April 5, 1881.
Receipts Monday, April 4, 1881, \$825 00.
Yours, LEIGH LYNCH.

This shows conclusively that whatever may be the effect of the *Herald's* attempt at stabbing Manager Palmer by striking at his business on its provincial subscribers, it has had no effect upon the body of New York theatre goers. Taking into consideration the fact that Monday is generally the worst night in the week at the Square; that two hundred people, who were disappointed Saturday night in seeing *Felicia*, were present without paying; that the present week at our places of amusement is turning out to be one of the worst of the season; the result is highly satisfactory to the management of the theatre.

Big Business and a Bad Throat.

Louis Aldrich called upon us Wednesday. He is suffering from a severe affection of the throat, which he believes to be of a catarrhal nature, and has left his company.

"This has been the worst season for traveling that I can remember," said he. "When I passed through Columbus, O., yesterday they were busy shoveling snow from the roof of the depot, for fear its weight would break through and cause a repetition of the Buffalo disaster that you remember. All through that section of the country the snow is six or eight inches deep."

"How long have you been away from the company?"

"I only left them two days ago, but I had not then been playing for six nights. Frank Mordaunt took my place in Cincinnati, and he plays Joe Saunders very well. Yes, I was obliged to give up. The Western doctors fooled with my throat and did it no good, and as I had to stop anyway I thought the best thing would be to run home to my family in Boston and let my old physician take me in hand. This will give me time to rest and recuperate before opening at Niblo's next Monday. I tell you it's tough to give in though, even for a night, for up till now I haven't missed a performance that I can remember in eleven years."

"Your engagement next week was originally for Brooklyn?"

"Yes, but Mr. Haverly wanted to transfer it to New York and I consented. I get a certainty, and I don't mind. Besides, I am offered a week in Brooklyn later on. My regular season closes Saturday week, but I have concluded to prolong it, and have filled time for five supplementary weeks."

"Have you found the present season as prosperous as the last, Mr. Aldrich?"

"At least five per cent. more profitable. Of course in some towns we struck a streak of bad business when the weather was bad, but on the whole it was better everywhere. You can see by this abstract that I played to the biggest week's receipts ever known in Pittsburg. Here again through New Jersey we did not do so well—poor towns—but with the exception of five of the thirty weeks that we've been out we've played to not less than \$2,000 on the week, and our average for the whole is more than \$3,500. Our gross receipts up to date have been \$108,000, and the net profits shared by Parsloe and myself up to last Saturday night were \$34,480. I don't want you to publish any of my single night receipts, because they are generally exaggerated a couple of hundred dollars when they're given to newspapers, and mine would seem small in comparison. But the results are not bad, eh? Your time's valuable and so is mine. I won't take up any more of either. I must catch the four o'clock train for Boston. Good-bye!"

A Strong Fort.

There is nothing that the average manager despises and resents more than attempts at forcing him to do something that he doesn't want to do, or vice versa. In his own house the manager is a power. He does very much as he chooses, and the result is that the qualities of self-reliance and independence become developed within him in an inordinate degree. It is well that this is so, for the quick judgment he is obliged to employ while fighting his theatrical battles, depends largely upon them. Manager Sam Fort, of the Baltimore Academy of Music, furnishes the latest evidence of prowess in this direction.

The Comley-Barton company were booked, after their recent New York success, to play Olivette next season at Manager Fort's house.

A few days since, when Mr. Everard Stuart was getting in trim his Billee Taylor company for the road, he exchanged correspondence with the Baltimore manager, and finally arranged to play his organization at the Academy. This came to the ears of D'Oyley Carte's representative in New York, who communicated with Comley and Barton. This resulted in the following telegram being wired from Chicago to Baltimore:

SAM FORT, Academy of Music:

Am interested with D'Oyley Carte. If you play Stuart's Billee Taylor we will not play with you next season.

COMLEY & BARTON.

We were unaware that Comley and Barton had any interest in Billee Taylor, and we have strong reasons for disbelieving their statement now. If they are not in partnership with Carte, this dispatch must have been sent out of disinterested friendship for that gentleman. If, on the contrary, they do own a share in Carte's version of Billee Taylor, they were prompted by financial motives.

Mr. Sam Fort revolved these two theories in his mind. If the first were correct he argued that Comley and Barton were guilty of unwarrantable meddling in an affair with which they had no concern; if the second were right Comley and Barton were attempting to bulldoze a manager and a Baltimorean. In either case Mr. Fort thought that he was quite justified in getting angry. This he proceeded to do forthwith, and went to the telegraph office, from where he sent Messrs. Comley and Barton the following consoling reply:

TO COMLEY AND BARTON, HOOLEY'S THEATRE, CHICAGO:

I play Stuart's Billee Taylor April 18; therefore cancel your engagement next season. Although plays Olivette for all it is worth this season, so it is no good for next.

Collect.

SAM FORT.

If Comley and Barton are wise this telegram ought to teach them a good lesson. If they are foolish it will have no weight upon them. It is safe to presume that if they send many more dispatches in D'Oyley Carte's interest with similar results, their company will be laid up on the dry-dock without a route next season.

"No Through Fares"—The Old Story.

The "Napoleon of Managers" (as he is dubbed in California), Thomas Maguire, seems to be creating an especially unenviable reputation among the profession just now. The Leavitt affair, some two months ago, wherein the N. of M. violated his contract by failing to furnish fares to the Pacific, according to agreement, subjecting Mr. Leavitt to much expense and annoyance, is still familiar to our readers. More recently the Tourists business, in which, through the silent impecuniosity of the N. of M., that combination was turned over to the management of the Bush Street Theatre, else they would have been put to for dates on this side, is another delightful phase of managerial assurance and questionable dealing. But the last crowning exploit in this line of the great California manager has just come to light in the enforced retirement of Nat Goodwin's Froliques company for a few weeks through the failure of Maguire to keep his contract to furnish fares through to San Francisco.

A MIRROR reporter caught John Warner, manager of the Froliques, for a moment in the Morton House.

"We're obliged to lay off here for two weeks owing to Maguire's failing to send on tickets. We had no suspicion whatever that he would be unable to come to time, for up to the last moment we were in telegraphic communication with him, and he gave no hint that he was going back on us in the style that he has. Our party is small, and he only had to provide transportation for seven or eight. One ticket for the agent was sent on, and I shall keep that like a treasure. It's the only relic I've got of his broken promise."

"You are out by the preceding?"

"I should say so. There's \$700 worth of printing laying in Chicago which is of little use to us. Then there are these two idle weeks on our hands."

"Why didn't you put up your own fares and trust to luck after you got out in San Francisco to get the money back again?"

"Goodwin and I wouldn't play the company under Maguire's management after the way he treated us. We prefer losing our time and money now to that alternative. Two Chicago parties offered to take us out and pay our fares on a speculation, but the same objection held. Here's a telegram from R. M. Hooley making a similar proposition:"

"How do you account for Maguire's recklessness in making contracts that he cannot fulfill?"

"I don't think he's a rascal exactly. When he signs contracts his intention of keeping them is perfectly honest. Like the California stock speculators and gamblers he has acquired the habit of relying on the chance of something turning up to enable him to keep faith. Up to the fifty-ninth minute of the eleventh hour he believes that the funds necessary to carry out his plans will come to hand in some unforeseen way. It seems that they didn't in our case, however."

"Will you close your season entirely now?"

"No; I've filled time up to the first of June, commencing April 18."

After Maguire fails to come to the scratch in a few more instances like Leavitt's and the above, managers will learn to let him severely alone.



"The play's the thing."—HAMLET.

Business was very light at the theatres, which was to be expected for the few nights previous to Holy Week. There was no change at any of the theatres Monday night except at the Windsor, where Tony Denier introduced his pantomime troupe to the East Siders.—Our Gobins at Haverly's gave about the most enjoyable performance in town. The party and their manager, Mr. Mitchell, deserve all the prosperity that they're getting, and when they make their appearance next in another volume of their sparkling edition of comedies, we shall look for something refined and pleasing.—This is Fresh's last week at the Park. Mr. Raymond has played nearly a hundred nights, and his personal success has been undoubted. He goes to Philadelphia to play and get married next Monday, and Lotta takes his place here in New York.—Cinderella at School will probably run a season at Daly's.—Yoyagers in the Southern Seas will be forced along by "paper" and similar unprofitable means at Booth's until Easter week, when Sarah comes back for ten nights. Her boom has died out, and there is no rush for seats, that are neatly arranged in Tillotson's box-office.—Felicia is running to good business. The alarm of Saturday night has really added an impetus to the receipts. Manager Haslam sent out a special card to the press Monday night inviting them to see the new features introduced into the Black Crook. This is positively the last week of the spectacle, and with it the Kralffy's connection with Haverly will probably end. They have a flying dancer that rivals Ariel, and several other novelties. Next Monday Louis Aldrich commences an engagement of one week in the best play Bartley Campbell has written; My Partner will do well.—Easter Monday Dion Boucicault steps in with The Shaughraun, for which the management are making great preparations.—A Scrap of Paper has made such an impression at Wallack's that it will be kept on a few nights longer. She stoops to Conquer or London Assurance may be put up before The World is got ready. The latter piece will probably be done Easter week.—That Man From Cattaraugus is in good running gear, and although the piece has no more literary worth than the one-part comedies of its character, it gives John Owens a chance to show the talents that made him famous.

Momus has reigned at the Windsor this week, and the risibles of east-side audiences have been sorely tried. Tony Denier made his advent on Monday evening with his incomparable pantomime troupe, which has had a most successful career throughout the States during the fall and winter. Humpty Dumpty, with the modern Grimaldi, Geo. H. Adams, as clown, was the attraction, and it was placed upon the stage in faultless style. The tricks and specialties were highly relished, and the comicallities of the members evoked much laughter. Mr. Adams possesses an abundance of native fun, which finds true appreciation because it is not forced. There is no straining for effect in what he does, preferring the audience to detect the merit that lay beneath his clownish garb than to precipitate it upon them by injudicious familiarity. A more acceptable merryandrew we have not seen since the days of Julian Martinielli. The performance of the whole troupe is meritorious, and the engagement illustrates the wisdom of Manager Murtha in providing novelty for his patrons.

The San Francisco Minstrels—that have for so many seasons played upon the risibles of New York people—are about to bid them adieu, preparatory to a season through the States. Though it may appear a trifle selfish, yet we envy our friends outside the city who may be so fortunate as to attend the performances of this incomparable troupe. We are loth to give it up, even for a brief time, and only spare it on the promise of an early return. The name of Billy Birch is a synonym of refinement in minstrelsy, and even on the roaring plains of Kansas or in the wilds of the far West, it is invariably coupled with the anecdotal fireside. The expression, "as Billy Birch says," is still the prelude to camp-fire stories, and will be used for time indefinite after that oleaginous son of Momus has crossed the Stygian stream. His worthy copartner in mirth, Charley Backus, will carry his jocund banner on their travels, and interpret Shakespeare to our bucolic friends as they never have heard it before. The rest of the company, which is exceptionally strong and composed of the *creme de la creme* of the burnt-cork profession, will find supreme favor with all, for each individual performer is a star in himself.

Clara Morris gives no matinees at the Union Square this week, and will not again until Easter. She will probably give two or three Saturday evening performances before the close of the season, which will be quite acceptable to the patrons of the theatre. She will afterward give three special matinees at Haverly's Brooklyn Theatre.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

and gave satisfaction. George S. Knight in Otto 1st to fair house. Emma Abbott Opera co. 2d to fair houses for matinee and evening. The co. is above the average and deserves crowded houses. Booked: 6th, Denman Thompson.

ALBANY.
Leland Opera House (J. W. Albaugh, manager): Rice's New Evangeline held the boards during the past week to an average good attendance. Booked: 4th, one week, Mahu's Opera co. in Boccaccio.
Tweddle Opera House (William Appleton, Jr., manager): Emma Abbott Opera co. 28th, 29th and 30th. Business only fair, and the co., including the prima donna, were not over-enthusiastically received. The local press was inclined to be severe in its comments.

Martin Opera House (Col. Foote, manager): Fanny Davenport in Camille and Pique 1st and 2d to a good business. The support, with the exception of Emma Pierce and D. H. Chase, does not deserve special mention and does not compare favorably with the artists Miss Davenport brought with her last season. Booked: 4th, Denman Thompson.
Levantine's Novelty Theatre (Frederick Levantine, manager): Business good and entertainments pleasing.

Items: The stage settings at Martin Opera House during the Davenport season reflected great credit on the management.—The Novelty seems to be quite successful under the new management.—The Vokes will appear shortly at the Tweddle.

GRAND OPERA HOUSE (M. V. B. Finch, manager): Jarrett & Rice's Fun on the Bristol was well attended 28th, 29th and 30th. Steven's Uncle Tom's Cabin received small patronage 1st and 2d. Coming: Prof. Hartz, 4th, week; Mitchell's Pleasure Party, 11th and 12th; Lawrence Barrett, 18th, 19th and 20th; Madison Square co. 22d and 23d.

Hand's Opera House (Preston & Powers, managers): Snelbaker's troupe came 28th to fair house. Emma Abbott 30th and 31st, to very large audiences. Galley Slave 1st and 2d, to fair business. Coming: Rents-Santley co., 7th; Joseph Murphy, 8th and 9th; Hyde & Behman, 14th.

Grand Central Theatre (P. Curley, proprietor): A good variety show is given nightly to good attendance.

AUBURN.
Academy of Music (E. J. Matson, manager): MacEvoy's Hibernian 28th and 29th to big houses; poor show, owing to the absence of Barney the Guide (the principal character), who left the co. the day before their arrival here. The Boston Ideal Opera co. 30th presented the Pirates of Penzance to the largest and most fashionable audience that has been seen in Auburn in years, notwithstanding the price, reserved seats \$1.25, which is the highest ever charged here.
Opera House: Cal Wagner's Minstrels 29th (a band of about twenty all told) gave a poor show to slum house.

HONKELSVILLE.
Shattuck Opera House (Dr. S. E. Shattuck, manager): Anthony & Ellis' Uncle Tom 31st, to a good house. Booked: Comedy and American Four, 4th; Snelbaker's Majesties, 7th; Rice's Evangeline, 14th; Hazel Kirke co., 19th; Rooms to Rent, 25th.

Items: The Fiske Jubilee Singers were in Wellsville, N. Y., last week, and played to big business.—Harry Johnson, of the Union Square Theatre, is at his home in this city.—Scenic artist H. N. Smith, of this city, has removed to Erie, Pa., at which place he is connected with the Park Opera House.

WILKINSON.
Music Hall (William H. Freer, manager): Abbey's Humpty Dumpty troupe, with the Tyrolean Warblers, showed at Music Hall 2d to small audience. The entertainment was superior to anything of the kind that has ever been given here. Maffit & Fraser, two of the best clowns in the country, are still with the co. and do credit to the profession. The co., as a whole, are deserving of liberal patronage.

BINGHAMTON.
Academy (A. D. Turner, manager): Snelbaker's com. played 31st to a large house. The Boston Ideals sung Fatinista 1st to the largest and most fashionable audience of the season. It was the finest opera co. that ever visited this city. Buffalo Bill and co. the 2d to large house. Nothing booked at present.

BATAVIA.
Opera House (H. C. Ferren, manager): George Holland Comedy co. 2d terminated an engagement of three nights to large houses in Our American Cousin, Our Boarding House and Our Boys, giving perfect satisfaction. Nothing booked for next week.

SKENE FALLS.
Daniels' Hall (George Daniels, manager): McEvoy's Hibernian 30th to the poorest house of the season. Happy Cal Wagner's Minstrels 31st to fair business. Coming: Anthony & Ellis' Uncle Tom's Cabin co. 5th.

OSWEGO.
Academy of Music (W. B. Phelps, manager): Cal Wagner's Minstrels appeared 1st to poor advantage and drew a fair house. Booked: Galley Slave 7th; Hazel Kirke 20th.

WATERTOWN.
Cal Wagner's Minstrels billed for 7th. Armstrong comb. opens in Antwerp, N. Y., for one week 4th.

BROCKPORT.
Ward's Opera House (G. R. Ward, manager): The California Minstrels 9th.

New Jersey.

NEWARK.
Park Theatre: Mrs. Scott-Siddons in As You Like It and Twelfth Night 1st and 2d, to large house. Booked: Bernhardt in Camille 7th; Steele Mackaye in Won at Last 8th and 9th; Janaschek as Marie Stuart 12th; Hazel Kirke 13th and 14th; Leavitt's Opera co. 15th.

Newark Opera House: 4th and week, Frank I. Frayne in Mardo.

Mulberry Street Theatre: 4th and week, Grinnell's Dramatic co. in My Wife.

TRENTON.
Taylor Opera House (John Taylor, manager): Mrs. Scott-Siddons as Rosalind to crowded house. Her impersonation seemed to please the audience, as did her support. Haverly's New Mastodon Minstrels 4th to good house. They gave satisfaction, and their business was nearly all new.

Nebraska.

LINCOLN.
Opera House (Ed. A. Church, manager): Nothing at the Opera House this week. Next week The Octoroon, by the Bonicault Dramatic Club of this city.
Items: Manager George J. Anderson (L. W. Caldwell of Brooklyn) says his experience

in Nebraska has been a bitter one, having been snow-bound, delayed by wash-outs, high water and numerous other difficulties. He thought enough of Nebraska, however, to spouse of her daughters. Miss L. A. Wehrle of Seward.—Anderson will produce The Octoroon at Omaha immediately after his engagement here.

OMAHA.

Academy (John S. Halbert, manager): Haverly's Strategists 24th played the second of a two nights' engagement to a good house. Helen Mar White appeared 25th before a very fine audience and recited selections from different authors. She was received with marked favor, and handled several baskets of flowers during the evening. Nothing booked for a week to come.

Item: Haverly's Strategists co. started for California Friday morning, but were obliged to return and spend another night here, the track having been washed out.

North Carolina.

WILMINGTON.

Opera House (E. J. Pennypacker, manager): M. B. Curtis played Sam'l of Posen, the Commercial Drummer, 28th and 29th to first-class business. Blind Tom played 1st and 2d to excellent houses.

Library Hall (Harry Herman, manager): Louise Clarke, elocutionist, supported by Harry Herman, humorist, played 30th to good business. Rev. Yates, D. D., is booked at the opera house to lecture.

Items: A big bonanza awaits the enterprising managers who should see fit to tour the South this Summer with Billie Taylor and Olivette attractions.—Members of the profession while stopping in Wilmington can secure copies of THE MIRROR at Harris' news stand, opposite the Purcell House, the popular resort of the dramatic people when visiting here.—There will be a dearth of amusements from now until next season unless some thoughtful manager should see wherein he could do well by bringing an attraction here and playing an extended engagement at reduced prices and crowded houses.—Your correspondent learns that a new and handsome opera house will be built and ready by next season in the adjacent town of Goldsboro by J. A. Bonitz, editor of the Messenger.

CHARLOTTE.

Opera House (L. W. Sanders, manager): McElroth & Richmond's co. in Hazel Kirke 28th to good house. The co. were worse than amateurs and the play is undoubtedly a distorted copy. Miles Juvenile co. March 31 and April 1 to fair business. They deserved better success. Booked: Alice Oates April 19.

Ohio.

CLEVELAND.

Opera House (L. G. Hanna, manager): Neil Burgess' Widow Bedott failed to draw large houses last week. Mr. Burgess has altered and condensed his play considerably, and it is full of fun from beginning to end. Extensive preparations have been made for the production this week of Uncle Tom's Cabin by Draper's Ideal comb., with new and gorgeous scenic effects by Papcky. Deuman Thompson 11th, week.

Academy of Music (John A. Ellsler, manager): Annie Pixley in M'liss drew excellent and well-pleased houses the past week. No more charming actress than Miss Pixley has appeared in Cleveland this season. She is rich in the possession of a voice, face and manner of peculiar attractiveness. A good co. render adequate support. The old "bummer" of William Johnson and M. G. Daly's Judge Beeswing are especially good. The Academy is closed this week. Snelbaker's Majesties, Hyde & Behman's Comedy co. and Haverly's Minstrels follow.

Items: Manager Ellsler is still on the sick list.—Inclement weather interfered with the attendance at the theatres last week.—The Amherst College Glee Club gave a delightful concert to good audience 2d.—Lettie Guy, the champion whistler, appears in concert at the Tabernacle 5th.—Richmond & Taylor, Fred Huber, Kitty Allene and Ida Alb are new people at the Comique this week.—H. C. Rose will recite Richelieu from memory at Weisgerber's Hall 13th.—The Brooklyn Dramatic Club will resurrect Uncle Tom's Cabin next Saturday evening.—The Reeves Opera House stock co. present Family Jars and His Last Legs 9th.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): Strakosch-Hess Opera co. returned 1st and gave Carmen to a light house. Gilmore & Miao's Humpty Dumpty to a small house. T. W. Keene comes 11th in Richard III. Ben Maginley has canceled his dates 27th, 28th, 29th.

Adelphi Theatre (Fred McAvoy, manager): Business fair. Closing 2d: George A. Hill to New York; the Ryans to Pittsburgh. Billed 4th: Homer & Holley, song and dance artists; Brice Sands in ballads; Nellie Brang in serio-comic songs, and William B. Langford, negro comedian.

Items: Ferdinand Dulcken, the well-known musical director of the Rive King Concert co., was badly injured in a smash-up on the Wabash Railroad thirty miles west of here early Thursday morning, his left leg being fractured below the knee and his face and hands badly cut. He is now lying at the house of Conductor Osgood, where he receives the best of care.—F. E. Jones of Steinway & Sons, who is with the co., was also seriously injured about the back. He is at the Island House. No other members of the co. hurt.

COLUMBUS.

Comstock's Opera House (Theo. Comstock, proprietor): Bartley Campbell's My Geraldine co. 1st and 2d (return visit), played to good business. The play runs much smoother now than on the former visit. Coming: Annie Pixley in M'liss 6th and 7th; Colored Ideal Opera co. 9th; Jay Rial's Uncle Tom's Cabin 13th.

Grand Opera House (Col. Theodore Morris, manager): Herrmann and his excellent specialty co. delighted good-sized audiences 31st, 1st and 2d. Coming: Martin's comb. in Around the World in Eighty Days 4th and 5th; Corinne Merriemakers in Magic Shipper and Pinafore 8th and 9th.

Items: Bartley Campbell occupied a box at Herrmann's entertainment Thursday evening.—Prof. Caldwell the Mesmerist has been attracting considerable attention at the City Hall the past week. He has had rather a "tough" time with a crowd of the boys who have been trying to prove him a fraud.

PORTSMOUTH.

Coming: Corinne Merriemakers in The Magic Shipper 7th; Bergers' New co. 8th; Joseph O. Gulick in Rooms to Rent 11th; Madam Rentz May 10.

Items: Tony Denier has applied for dates in September. He's in a hurry.—Dr. Slade, the Spiritualist, recently gave a performance on a Sunday evening. The clergy called to a meeting, invited the agent and Mr. Wilhelm, proprietor of the Opera House, and endeavored to put a stop to the show, but the hall had been rented. The show was a first-class

fraud. And now spiritualists, infidels and others are writing long articles for the press denouncing Slade, the clergy and those who were foolish enough to attend. It will not be safe for mediums to travel this way hereafter.

SPRINGFIELD.

Black's Opera House (George W. Emery, local manager): Prof. Anderson and wife gave a "snide" show 28th to big house. They should both have been arrested for obtaining money under false pretenses. Prof. Herrmann and his specialty co. gave a fine and pleasing entertainment to good business 29th. Coming: C. L. Davis' Comedy co. 11th.

Items: The skating rinks are doing good business.—Prof. Cummings has taken charge of the Comical Four Brass Band.—Springfield will have a first-class variety and vaudeville theatre next season.

ZANESVILLE.

Black's Music Hall (Charles Grigsby, manager): Professor Caldwell left for Columbus this week; will return to this house next week. Professor Anderson, the Wizard, opens one night 2d.

Gold Hall: The Fry Concert co., composed of Madam and three interesting daughters, one night, 5th. Captain Borgados and three sons, 8th, 9th, 10th, in their shooting entertainment.

Opera House (John Hoge, manager): Louis Aldrich and Charles T. Parsloe in My Partner 4th.

XENIA.

Opera House (John A. Healing, manager): Signor Cozzino's Gift Entertainment comb. 31st to very slim audience. The performance was fair but presents scarce. The comb. left for Chillicothe, O., \$35 out of pocket. Standard Theatrical co. in Rooms for Rent and the Philharmonic Society of Dayton, O., in grand concert next week.

BELLFONTAINE.

Grand Opera House (Opera House Co., managers): Abercombies' Uncle Tom's Cabin 31st to good business. The performance was well received. The Standard Theatre co. are extensively billed to appear 6th in Rooms to Rent. Booked: Rial's Humpty Dumpty troupe 20th.

SIDNEY.

Monumental Hall (McCullough & Johnson, lessees and managers): Boston Ideal Uncle Tom's Cabin co. 30th to a small house owing to bad night; entertainment fair.

Bussey's Opera House: Howard's Mrs. Joshua Whitcomb co. booked for 6th.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Lotta's engagement, which terminated 2d, proved a good week's business. The Madison Square Theatre co. in Hazel Kirke open 4th for the week. Much interest is manifested in this engagement, not only on account of the popularity of Hazel Kirke but principally because Manager Ellsler's two daughters, Misses Effie and Annie, make their first appearance in this city in two years. A large week's business is assured. 'Annie Pixley in M'liss 11th for the week.

Library Hall (W. W. Fullwood, manager): The lectures by Mrs. Boardman and Archibald Forbes 29th and 30th were but slimly attended. Ford's Olivette co. occupied the house the remaining nights of the week. The operetta caught on to popular favor immediately, the engagement being an assured success after the first night's performance. 4th, Hoey & Hardie's Child of the State comb. open for the week, 11th, Haverly's Mastodon Minstrels week. Boston Ideal Opera co. 18th, 19th and 20th.

Williams' Academy (H. W. Williams, manager): A good vaudeville entertainment was given at this house last week to good average business. This week Connors & Kelly, two Pittsburgh song-and-dance lads, who have just returned from Europe, will appear in conjunction with a well selected co. of variety stars. This house will remain closed after 4th until September 5. Manager Williams contemplates numerous improvements in the interior.

Items: Howarth's Hibernica will be at Liberty Hall 11th.—Mrs. G. C. Howard and co. show at East Liverpool, O., 7th.—J. W. Carroll, Lotta's manager, though still attending to business, is in very feeble health.—Ford's co. introduce All on Account of Eliza in the last act of Olivette.—John Ellsler is convalescing rapidly.—A Musical Festival will probably be given in the Coliseum Building in Allegheny during the coming Summer.—Charles Drew and Amy Gordon were to have left Ford's co. this week, but matters have been amicably arranged and they will remain. Miss Gordon and Mr. Drew will shortly be married.—Ford's Olivette co. are busily engaged rehearsing Billie Taylor, which they propose doing during their forthcoming Baltimore engagement.

SOUTH BETHELEHEM.

Yost's Opera House (M. E. Abbot, manager): Booked: Wellesley & Sterling's Uncle Tom's Cabin April 6; Nick Robert's Humpty 21; Jane Eyre 23.

Items: The managers of troupes would do well to remember that the best time to show in our town is from about the third Saturday of a month to the first week of the next, our pay days all coming within that period, monthly. Efforts are being made to change the present management of Yost's Opera House, several parties being desirous of obtaining it.

BRADFORD.

Wagner's Opera House (Wagner & Reis, proprietors): Abbey's Humpty Dumpty to good business 28th. Buffalo Bill drew a packed house 31st. Booked: Hyde & Behman's Comedy co., 19th; Joseph Gulick's Rooms to Rent, 22d and 23d; Rial's Uncle Tom, 29th and 30th. Frank Mayo, the San Francisco Minstrels and Tony Denier's Humpty Dumpty are on the slate for M. Y.

Gem Theatre (M. J. Cain, proprietor): Business good. Among the new people 4th were the Clipper Quartette, Manchester & Jennings, Paddy and Ella Murphy, Mable Pearle and Elmo Eddie.

ERIE.

Park Opera House (William J. Sell, manager): Closed past week. Booked: George Holland in Boarding House and Our American Cousin 4th and 5th; Rive King Concert co. 7th; Gilmore & Miao's Humpty Dumpty co. 8th; Aldrich & Parsloe in My Partner 8th.

Academy of Music (Kelly & McDonald, managers): House closed rather abruptly last week 31st owing to the management leaving town for Bradford, Pa., carrying with him all receipts and back salaries, leaving co. here with salaries past due.

READING.

Grand Opera House (George M. Miller, manager): N. C. Goodwin's Froliques 31st in Hobbes, to fair houses. Booked: Olive Logan, 4th; Comedy and American Four, 8th and 9th; Nick Roberts' Humpty Dumpty later.

Academy of Music (John D. Mishler, manager): Coming: Haverly's Mastodons, 7th;

Boston Ideals, 8th; Leavitt's Burlesques, 9th; Frank Mayo, 16th; Ada Gray, 18th; Oliver Doud Byron, 19th; home entertainment, 20th; Hearts of Oak, 21st; Buffalo Bill, 22d and 23d.

ALLNTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): Helen Potter entertained a fine audience 29th; the programme throughout was good. Rice's New Evangeline comb. will give a benefit performance 11th.

Items: Q. C. Brown, treasurer and business manager of Wood's Museum, Philadelphia, was with us during the week making arrangements to play A Celebrated Case later in the month.—F. L. Perly, press agent of W. C. Coup's shows, is in town; the shows will play here 13th.

SCRANTON.

Academy of Music (C. H. Linsay, manager): Mr. and Mrs. George S. Knight in Otto 31st to a light house. The recitations by Mr. Knight and the singing of Mrs. Knight are worthy of special mention. Goodwin's Froliques 1st to a very light house. Mr. Goodwin's imitations of prominent actors and Miss Adelaide Randall's singing were thoroughly enjoyed.

ALTOONA.

City Opera House (J. Cloyd Kreider, manager): Mr. and Mrs. George S. Knight in Otto 29th; good performance, fair audience. Charles L. Davis and co. 30th to big business. Coming: Frederick Paulding, Nick Roberts' Humpty Dumpty, Carnecross Minstrels.

HARRISBURG.

Opera House (H. J. Steel, manager): Charles L. Davis 29th to a fair house. Goodwin's Froliques 30th to medium house, owing to bad weather. Booked: Rice's Evangeline 5th; Leavitt's Burlesque co. in Carmen 6th; Hyer Sisters 11th.

Circus: Coup's 11th; Barnum's 22d.

NEW CASTLE.

Opera House (R. M. Allen, manager): A packed house witnessed Rial's Uncle Tom's Cabin 29th. Hyer Sisters comb. played Out of Bondage to a small audience 2d. Annie Pixley appears in M'liss 18th.

Item: Campbell's Galley Slave, booked for 15th, canceled.

DANVILLE.

Opera House (Frank C. Angle, manager): Mrs. Scott-Siddons gave a creditable rendition of Rosalind to fair house 29th. Agnes Wallace-Villa comb. in Daughter of the State and Pocahontas 2d. Coming: Buffalo Bill 7th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Nothing done here this week. Nella F. Brown will appear on the 5th; Rice's Evangeline co. is booked for 6th; Haverly's New Mastodons 9th; Herne's Hearts of Oak 11th and 12th; Hyer Sisters 13th.

MEADVILLE.

Opera House (H. M. Richmond, manager): Anthony & Ellis' Uncle Tom co. had a crowded house 24th. Buffalo Bill played Prairie Wolf 30th to a large house. Amusements very dull and nothing booked.

LOCK HAVEN.

Opera House (J. N. Farnsworth, proprietor): Charles E. Ford's English Comic Opera co. in Olivette 28th and 29th to a large audience. Agnes Wallace-Villa comb. 30th to a small house, owing to the bad weather.

HONESDALE.

Liberty Hall (Dr. J. W. Kesler, manager): Booked: 16th, George E. Stevens' Uncle Tom's Cabin co.

SHEKESPEARE.

Academy of Music (P. J. Ferguson, manager): Booked: Hearts of Oak, 7th.

NORRISTOWN.

Norristown Music Hall (Charles Holmes, manager): Helen Potter's Pleiades 1st to a good house. Nothing booked till next fall.

RHODE ISLAND.

PROVIDENCE.

Opera House (George Hackett, manager): Sol Smith Russell and a strong co.—in fact, one of the best that has been here. Edgewood Folks to very good business last week. Rice's Surprise Party filled Friday and Saturday with Revels and Horrors to large houses; many names were upon the bills that failed to appear. Billy Chace, a favorite comedian of the Comique Theatre, was tendered a benefit 31st; his friends turned out in large numbers and the Opera House was crowded. The regular bill was given ending with the opera of Olivette. This week for the first part Gosche-Hopper comb. in One Hundred Wives; Boucicault for remainder of week in Shanghai. 11th, Col. Robert Ingersoll in lecture; Haverly's Mastodons to follow.

Low's Opera House (William H. Low, Jr., manager): The co. presenting Jack Sheppard on Wednesday last week with Jennie Yeamans in title role drew a very light audience. Harry Miner's comb. 2d to much better business. Mlle. Bernhardt appears in Camille 6th.

Theatre Comique (Hopkins & Morrow, managers): Just the same old story—good show, good houses, new faces every week and the same excellent stock co.

WOONSOCKET.

Music Hall (C. H. Horton, manager): Ben Maginley returned 23d in Deacon Crankett. He has a cheaper co. than on his first visit, and the play was cut—perhaps owing to a small house. The part of Polly was omitted altogether. Rial's Uncle Tom 29th; house thin, show ditto. Hill's All the Rage comb. gave a first class performance 31st to small business, owing to a severe storm and other attractions. B. W. P. & W.'s Minstrels 1st gave the best burnt-cork entertainment of the season to fair business.

NEWPORT.

Bull's Opera House (Henry Bull, manager): Jay Rial's Uncle Tom's Cabin 28th to a large audience; the show was poor. Sol Smith Russell 1st to fair business. Booked: B. W. P. & W.'s Minstrels; One Hundred Wives comb. 8th; Mme. Janaschek 16th.

SOUTH CAROLINA.

GREENVILLE.

Gilreath Opera House (Belton Gilreath, manager): Miles' Juvenile Opera co. two nights and matinee; business fair. Lent and the bad weather only prevented their having full houses. Coming: Alice Oates 10th.

TENNESSEE.

MEMPHIS.

Leubrie's Theatre (Joseph Brooks, manager): After remaining closed for an entire week this house was occupied Monday, 25th, by John McCullough, appearing in Jack Cade; Tuesday, Gladiator; Wednesday matinee, Lady of Lyons; Wednesday night, Richard III.; Thursday, last night of engagement, Virginia. This engagement was most successful, standing room being difficult to obtain at any performance. Tuesday night, 29th, after performance, Mr. McCullough was serenaded at his hotel by Chickasaw Guards, and on Wednesday night was tendered an elegant banquet. On Thursday

night he was called out at the end of every act. At the end of the fourth act, after receiving a double encore, he advanced to the footlights and said: "Ladies and Gentlemen—I would be more than ungrateful were I not to express my gratitude for the kindness and generous support you have given me, not only in this engagement but in all that have preceded it. Four weeks from next Monday night I will play this character (Virginia) in London. I hope to succeed, and am vain enough to think that you hope so too. (Cries of "That's so!" and applause.) I feel that if I should fail it would not diminish your kindly feelings for me. If I were to talk a week I could not express my appreciation of your kindness, and so good night." Immediately after the performance Thursday night the tragedian left for St. Louis, from thence to New York, and his co. will support W. E. Sheridan. John A. Love and E. K. Collier will divide leading business.

NASHVILLE.

Masonic Theatre (W. J. Johnson, manager): The Corinne Merriemakers did a very fair business 28th, 29th, in the Magic Shipper and Pinafore. Baker & Farron comb. met with a flattering reception and full houses 30th and 31st in The Emigrant. The character impersonations of these artists are immense. Chicago Ideal Uncle Tom's Cabin comb. appeared 1st, 2d and matinee to fair houses. This play has ceased to be an attraction here. Carreno's Operatic company is billed for 4th and 5th. Salvini is announced for one night only 8th. Our theatrical season is drawing to a close and will soon be superseded by the opening of our Spring Exposition 28th.

TEXAS.

HOUSTON.

Gray's Opera House: W. H. Power's Galley Slave last week to good business. This was the first time this drama has ever been presented in Houston, and the general verdict of those who saw it last night was that the drama was not only very fine in itself, but was excellently well played. They gave a matinee to-day and another performance to-night.—News reached us this morning of the killing of Jim Currie at Las Vegas, New Mexico, the notorious murderer of Benjamin Porter the actor at Marshall, Tex., some time ago. The tidings has created much comment here. "I'm glad of it!" was the almost universal exclamation.—THE MIRROR is for sale every Tuesday by two of our principal news dealers, G. W. Baldwin and Henry W. Breitling, Main street.

VERMONT.

BURLINGTON.

Howard Opera House (K. B. Walker, manager): Nothing since my last except a local entertainment. Booked: Barlow, Wilson, Primrose & West's Minstrels 16th; All the Rage 18th.

VIRGINIA.

ceived. The male characters, with one exception, were not filled with much credit. One very pleasant fact, and much enjoyed by the audience, was that the local orchestra broke faith with the manager and did not appear; we are quite tired of Rip Van Winkle music. The paper is up for Gus Williams in Our German Senator, who comes 14th. Remenyi comes May 9.

Items: THE MIRROR finds a ready sale at Moseby Bros. and William Parks.—"Old Abe," Wisconsin's war eagle, which has been exhibited all over the country, netting to charitable purposes over \$80,000, is dead.

BELOIT.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors). Mme. Saroni Burlesque co., billed for 25th, failed to put in an appearance. John Dillon's manager has canceled his dates 16th and 17th. A Celebrated Case coming 14th and 15th, and Salsbury's Troubadours booked for May 3.

EAU CLAIRE.

Carvers' comb, supporting Frederic Bryton, came 1st and 2d to good business. The first night Bryton appeared as The Man with the Iron Mask, supported by Frederick Hight as D'Aubigne, Charles Titus as Baron D'Ostanges, and Clara Baker as Marie D'Ostanges. The play was a good one and they succeeded in giving satisfaction. The second, in The Octoroon to a large house.

CANADA.

TORONTO.

Royal Opera House (J. C. Connor, manager). Daly's Comedy co. in Needles and Pins held forth to large business 29 and 30. Show and co. good. Balance of week, J. W. Carner and comb. in Rip Van Winkle to well-filled houses. April 4 and week, Prof. John Reynolds, the English mesmerist. Grand Opera House (O. B. Sheppard, manager). This house still remains closed; nothing billed for this week.

Item: The old Lyceum Theatre has once more had a thorough renovation, having been newly painted, frescoed and stocked with a large supply of new scenery. It opened 28th ult. as the Theatre Comique under the management of Joe A. Burgess, with a first-class variety co. Business good all week. Albert Hall, April 8: there will be a complimentary benefit tendered to W. J. Dill, one of the staff of the Royal, by the professional talent of this city.

MONTREAL.

Academy of Music (H. Thomas, manager). Daly's Needles and Pins co. 2d to capital business. As the Rice Evangeline co. have canceled their engagement Daly's co. will hold the boards at this house week of 4th.

Theatre Royal (J. B. Sparrow, manager). La Compagnie Francaise, etc., during the week to moderate houses. The town is played to death now on French comedy and opera, and it is a good thing that this is the farewell engagement. Booked: Palmer's Union Square co. in Daniel Rochat week of 4th.

HAMILTON.

Grand Opera House (J. R. Spackman, manager). Daly's Needles and Pins gave entire satisfaction to a large and fashionable audience 28th. Cool Burgess in Our Sleight Party 1st and 2d to fair houses.

Academy of Music (Joseph Knshaw, manager). Popular Dramatic co. presented The Robber's Wife to good business 30th.

ST. CATHARINES.

Academy of Music (A. G. Brown, manager). Rice's Evangeline Opera co. is booked for 25th; also Mazepa 27th and 28th. Amateurs are struggling with the Pirates of Penzance in this city, some of our bon-ton taking part.

BROOKVILLE.

Opera House (George T. Fulford, manager). Booked: 8th, Little Concert co.; 13th, Cool Burgess; 14th, Rice's Evangeline comb.; 15th, Hi Henry's Premium Minstrels; 19th, Crawford's Minstrels.

The Theatrical Cat's Revenge.

"Has that cat been in the theatre long?" "Why, bless you, sir, I should think so! She was here when I come, ten years ago, and she was no kitten then. Poor Jack Bloomer, who p'raps you may remember, sir, fell from the flies and was—Ah! no, I'm forgettin'; you'd have been playin' 'infant prodigies' then, if you'd been in the profession at all. Well, sir, poor Jack Bloomer, he'd been here longer than any one when I come; he only just remembered her bein' born. She was the only one kept out of a lot born in an old basket one day under the stage whilst some of the carpenters was rum-magin' for some pantomime props."

"Why wasn't she drowned with the rest?" "Well, I'll tell you, sir. There was a great run on with Othello, and Miss Blankney, our Desdemona, saw her and begged them to save the pretty little thing because it was all white, without even so much as a speck of black. She called her Desdemona, and that name stuck to her. She's been here as one of the regular company ever since, sir. Bless you, sir! I think if anything was to happen to that 'ere cat, our fire insurance company would soon have a claim against 'em, or there would be no treasury on Saturday, or something horrible would happen to us all."

Such was the answer I received from the stage door keeper of the Theatre Royal, Rosemary Lane, as I emerged from the gloomy atmosphere of dust and gas after my first rehearsal at the old theatre, upon whose boards it had been my ambition to appear through so many long years of labor, want and privation—years passed in hoping against hope, of working against the wishes of friends and relations, of hard times in the provinces—and they were hard times then—four new parts a week to study, and, as often as not, no treasury on Saturday to console the mind and satisfy the appetite. But hard work in a loved cause had its reward, as I believe it generally has when heart and soul pull together. I was engaged at my Eldorado to play a first walking gentleman's part in a new comedy.

The manager was there, seated in the stalls, and I felt sure he had come to take stock of his new acquisition at the first rehearsal. I wished to do my best—not merely to walk through my part; but I felt paralyzed as I went on to my first cue. Not at the rows of empty benches; I had had much experience with those, not only at rehearsals,

but, alas! so often after the curtain had risen for the performance. But it was the keen-eyed little man who sat watching me; without a hand to help me, without a sneer to goad me, I felt my chances were slipping rapidly away. All of a sudden I caught the bright pinkish eyes of a white cat, sitting on the brown holland covered ledge of the dress circle, watching me intently. In an instant I had forgotten the manager and his keen eyes, and I acted my best to my sympathetic audience. I felt I had never acted better; every word, every thought seemed to be rightly interpreted by that cat; and when I had finished my great scene in the second act I saw the white cat gently rise, stretch herself with the air of a *blase* critic in the stalls, arch her back, waive her tail and "meow, meow," which seemed to me to mean clearly: "Yes, I think you'll do;" and when the manager began to echo her sentiments with "Very good, very good!" I felt that that cat was my good angel.

It was this event that made me ask the stage door-keeper for some particulars of the white cat. I had often heard of black cats bringing luck, but that a white one—snow white among all her dirty surroundings—should prove such a good fairy was beyond the range of all credulity. I related my experience to my friend at the door.

"Bless you, sir," said he, "if Desdemona did that you're as safe to please the public as if you were Garrick come back. She ain't always like that, sir; she has her likes and her dislikes, and is a better judge than most of them long-winded chaps as does the papers. Why, only last year we put up a piece; let's see, what did they call it? Oh! I remember—A Crown of Jewels. Well, sir, there was a scene in that piece where a drunken man strikes and nearly kills his wife. The cat would never let that scene pass without interruption at rehearsal."

"She used to sit quite still—"

"Oh, yes, sir, I know; you need 't tell me she's always in the same place at rehearsal. Well, sir, when that scene came on she used to walk all round the circle meowing and making a noise most awful. At last they got me to lock her up in the daytime, and, although I respectfully told our manager of the cat's warning, they produced the play. I knowed how it would be, sir. Hang me if the gallery and pit didn't set up hisses and cat-calls on the first night, just as Desdemona had done, and at exactly the same scene! It got so bad that they had to ring down, and the next day 'A Crown of Jewels' was withdrawn. That cat, sir, is a guardian angel to this theatre if they'd only listen to her. Did she ever spoil a play, sir? Well, yes, once, and only once. She appeared on one occasion only, and that, sir, was for her benefit; but she was right, sir. I tell the story sometimes, and call it 'The Cat's Revenge.' Well, I don't mind telling you the story; it ain't very long; I think I've got time before my little girl brings me round my dinner, and all the rest in the comedy is gone, so there'll be no one to interrupt me. A thing as I hates, sir, is to be interrupted.

"After the close of our first season—a real good one; we'd only given two comedies in nine months—our manager took it into his head to let the theatre for three months to a chap as had been takin' round companies in the provinces and wanted to try his hand at a London house. Now, sir, you know, the stage-doorkeeper goes with the letting, so my services were required; and I didn't mind it—it always brings in something, and I ain't over happy when I've got nothing to do. So I helped the new manager to mount his pantomime; getting employment for most of the children down my court, where I lives, as was fit to make their *debut*, and my eldest girl was to play the good fairy as talks away the time in the last scene whilst the carpenters are setting up the transformation. But even that girl's talent couldn't save the pantomime, and after a fortnight's run the house was empty, and we cast about for some star to draw the town and revive the fortune of the new manager. There was no good tragedian then on the London boards, so the manager set about finding a young man, a Mr. Sombrero Black, who, in Shakespearean characters, had often done him a good turn in the provinces. He found him in Liverpool, with an engagement just running out and a great reputation made in all the legitimate parts.

"Just the man that was wanted!" said Mr. Starguider; 'all fire and soul, one of the old school, not afraid to open his mouth;' and so before the curtain had rung up on another week the papers told the public that the manager had decided upon the revival of the legitimate business at its old home and the engagement of the celebrated tragedian, Mr. Sombrero Black, who had met with such enormous success in Liverpool and the North of England.

"The star was to open with Hamlet, and, bless you, the company got calls to attend rehearsals every day awatin' the arrival of that star. His agent in advance—he had a chap of that sort that traveled before him at that time—knew all his business and rehearsed all his parts with the company; he didn't mind doing that for himself when Mr. Starguider found him playing three tragedies of an evening in a booth at Dorlingham Fair; but Lor' bless you! sir, he was too fine to do that now, and every night meant thirty pounds to him. So he only came three days before the opening night, and just gave the company three full rehearsals. He was a thin, tall, dark man, with cruel gray eyes, and looked about thirty-five, but, maybe, he was not as old as that, for a long course of

the provinces, sir, as you know, brings wrinkles and crow's feet some bit before their time.

I cast almost an involuntary glance in the little glass over the old stove, turned sharply away, and with an inward sigh said, "Yes, yes, you are quite right; but go on, go on."

"Well, he came down," continued my friend, "and with him came his dresser, who left his master's things in a large basket in the dressing-room just close to here; you know, sir, the one on the O. P. side; the only one in the house then as had a fire-place in it; and he would have a fire kept up for three days, as he said he was dreadfully afraid of rheumatics; and I'm not sure that he wasn't right, sir, for this theatre is very damp. After the rehearsal the young chap who was to play Laertes looked into that room and, seeing the star's basket there, thought he would like to have a peep at the costumes he was to play to. He was a good-looking young fellow, and was rather fond of dressing, so he glanced at the clothes and then put them back in the basket, forgettin' to shut down the lid. Well, I don't know how to account for it, except that it was the only warm place in the theatre; but, hang me, if Desdemona didn't find it out, and went and made a comfortable nest in the new Hamlet's 'customary suit of solemn black!'

"The night of the first performance came, and down came Mr. Black with his dresser. But when they tried to get out those costumes, there was such a meowing and scratching that they thought the devil had got into the basket and was going to play Hamlet himself! There was Desdemona, sir, with five as pretty little kittens as ever you'd wish to see, snug in the clothes!"

"With a lot of cursin' and swearin' they lugged the clothes out, and Mr. Black, looking more like Othello than Hamlet, sent for a bucket of water, and he and his dresser held the little 'uns down in it till they were drowned. Then they made for Desdemona, but our gas-man wouldn't have any harm come to her, and caught her just at the door and took her away. But she wasn't to be quieted like that. She came back to the door and waited for the call, just like the tragedian inside. Out came Mr. Black, and close at his heels Desdemona. She kept as still as a mouse till he went on, and then she followed him on the stage, meowing and making such a noise that the Danish Court, in tryin' to keep from laughin', looked as if they were in fits; the audience caught the joke, and laughed and chaffed, whilst Desdemona continued to follow the Prince of Denmark like a shadow all over the stage!"

"Well, sir, they tried to catch that cat, but it was no use, and whenever Hamlet went on Desdemona, somehow or other, was all there. He kicked at her, hit at her, and cursed her, but she always managed to get out of his way, and the curses fell off her like water from a duck's back. The stalls and boxes laughed, the pit roared, and the gallery shouted 'Mee-eat! cat's mee-eat!' whilst poor Sombrero Black rushed out of the theatre, never again to appear on the London boards. The manager had to apologize to the house and undertook to finish the play himself, although he was short and stoutish; against all traditions, you know, sir. Poor fellow! he was broke; and the next night there was no performance. And here comes the old beast, sir; she understands that you know her secret; and, see, sir, how she jumps on your lap with a sort of look which says, 'I know right well I shall never have to spoil any of your parts!'

I did make a hit, thanks, I fully believe, to Desdemona's reception at my first rehearsal.

The old cat and I are fast friends to this day, and when I come down to the theatre I generally find her in my dressing-room, curled up on the stool by the fireplace, but never in my wardrobe.

The Ticket-Speculating Nuisance.

There are evident signs that this public evil will soon receive a summary check, and the animated nuisances that blockade the entrances to the different theatres be consigned to obscurity. On Friday last Representative Hayes, of this city, introduced a bill in the Legislature which, if it passes, will effectually do away with the speculating trouble. It is concise and to the point, and is as follows: "It shall not be lawful to sell or cause to be sold, tickets to any place of amusement in any city of the State at a price beyond that which is established by the manager or managers of the theatres and place of amusement, and it shall not be lawful for the person or persons selling tickets outside of the box-office to charge more than the rate charged by the box-office, under the penalty of a misdemeanor." It will be seen that there is no loop-hole for these speculators to crawl through; the bill is not burdened with provisions that can be construed into modified permission to engage in the traffic under certain conditions; it neither prevents the business from being pursued; but, with a sagacity penetrating and salient, Representative Hayes strikes at the speculator's pocket, and in a few words squelches an abominable system, the suppression of which has absorbed the attention of both managers and public for some time past to no purpose. Truly Mr. Hayes deserves credit for the brilliant thought, and it only rests for the Legislature to pass the bill, and the Governor to sign it, to rid a tired community of one of the most pronounced plagues of the day. We trust the Solons at Albany will consider the sufferings of an outraged constituency, and pass the act upon its first reading.

A word in praise of the piano and wood orchestra in Cindrella at School is apropos. It is a novelty that possesses genuine merit, and the time and patience that must have been exhausted in perfecting the twelve young ladies in this intricate performance is a credit alike to the management and the performers themselves. They play with an accuracy and harmony really charming, and the sweet sounds, emitted from the pieces of wood show to what proficiency the young ladies have attained. Every evening they are recalled repeatedly, and even when they disappear for the last time the audiences remain unsatisfied. Scarcely enough has been said in the newspapers of this excellent performance, for it is certainly one of the features of this delightful play.

MANAGERS' DIRECTORY.

ALLENTOWN, PA.

ACADEMY OF MUSIC, B. J. HAGENBUCH, Proprietor. Centrally located on Hamilton street, near Eighth. No circuit. Rent or share to first-class combinations.

THOS. J. REIMER, BILL POSTER AND DISTILLER, 609 Hamilton street. Principal boards in the city. Bills thoroughly posted; circulars distributed; work guaranteed.

AMERICAN HOTEL, J. F. NEWHARD, Proprietor, corner sixth and Hamilton sts. Central location; street cars direct to the door. Special rates to the profession.

BROOKLYN, N. Y.

KENNY & MURPHY, CITY AND CIRCUS BILL POSTERS, at the old stand, 287 Washington street.

DANBURY, CONN.

TURNER HOUSE,

BEN CROSBY,

PROPRIETOR.

Having secured the above-named house, I offer special rates to the profession. Meals at all hours. Everything first-class.

OPERA HOUSE, JAMES S. TAYLOR, Proprietor. Seating capacity, 1,000 chairs; family circle and balcony. Well lighted by gas.

GRAND RAPIDS, MICH.

POWERS OPERA HOUSE. Seating capacity 1,400. Large and commodious stage, and full stock of scenery. Open to engagements to first-class companies on sharing or rental terms. WM. H. POWERS, Manager.

INDIANAPOLIS, IND.

HARBISON & ABRAMS, the only old reliable BILL-POSTERS; office, Journal building. Orders sent by mail or express to our address promptly attended to.

MADISON, WIS.

ROBT. J. McCONNELL, Manager, Madison, Wis. Managers of first-class combinations desirous of playing in Madison will please address as above.

PARK HOTEL, Madison, Wis. Leading hotel of this, the capital city. Convenient to the opera house. Liberal rates to the profession.

MILWAUKEE, WIS.

NEWHALL HOUSE, J. F. ANTISDAL & SON, Proprietors. The largest and finest hotel in the State, having baths and all modern improvements.

OTTAWA, CANADA.

GRAND OPERA HOUSE, JOHN FERGUSON, Manager. The only theatre in Ottawa. Seating capacity 1,200. Good scenery, well lighted and heated. Rent or share.

WINDSOR HOUSE, S. DANIELS, Proprietor. A first-class hotel within two minutes' walk of the Opera House and Post Office. Special inducements to the profession.

Windsor Theatre.

Bowery below Canal Street.

JOHN A. STEVENS, Lessee. FRANK B. MURTHA, Manager.

A CARNIVAL OF FUN AND PLEASURE,

FOR ONE WEEK ONLY.

Return of TONY DENIER'S

HUMPTY DUMPTY

HUMPTY DUMPTY

and

PANTOMIME TROUPE,

with

The greatest of all living clowns,

GEORGE H. ADAMS,

and

A Star troupe of fifty performers, in three hours of uninterrupted pleasure.

MATINEES WEDNESDAY AND SATURDAY.

Wallack's.

LESTER WALLACK, Proprietor and Manager

MR. LESTER WALLACK for a LIMITED NUMBER OF NIGHTS, being his LAST APPEARANCES during his occupancy of his FRESHT THEATRE.

Every evening at 8: Saturday matinee at 1:30, will be presented Sardou's exquisite comedy, in three acts, entitled

A SCRAP OF PAPER,

A SCRAP OF PAPER,

A SCRAP OF PAPER.

In consequence of the splendid success of other revivals are necessarily postponed.

Academy of Music.

Director of Music and Conductor. Sig. Arditi

LAST NIGHT OF THE SUBSCRIPTION.

FRIDAY, APRIL 8 (first time this season), Verdi's opera,

IL TROVATORE.

Leonora, Mme. Marie Rose; Azucena, Miss Annie Louise Cary; Conte di Luna, Signor Galassi, and Manrico, Signor Campanini.

Last Grand Matinee,

SATURDAY, APRIL 9, at 2 O'CLOCK.

LA SONNAMBULA.

Mme. Etelka Gerster, Signor Del Puente, and Signor Ravelli.

Standard Theatre.

Broadway and 33d street.

WM. HENDERSON, Proprietor and Manager

Every evening and Saturday matinee.

SECOND MONTH. SECOND MONTH.

Messrs. R. D'Oyly Carte and Edward E. Rice's opera comique company.

BILLEE TAYLOR.

BILLEE TAYLOR.

Seats secured six days in advance.

Union Square Theatre.

Mr. A. M. PALMER, Proprietor and Manager

Evening performances begin for the present at 8:30; afternoons at 1:45.

SECOND MONTH. SECOND MONTH

or

FFFF EEEE L H C C C H A

F E L H C C H A A

FF EE L H C C H A A

F E L H C C H A A

F EEEE LLLL H C C C H A A

or,

WOMAN'S LOVE,

WOMAN'S LOVE,

WOMAN'S LOVE,

WOMAN'S LOVE,

WOMAN'S LOVE,

with Charles E. Thorne, Jr., Frederick De Belleville, John Parselle, J. H. Stoddard, Owen Fawcett, Rose Eytling (her first appearance here in five years), Sara Jewett, Mrs. E. J. Phillips and Kestelle, Clayton in the cast.

SATURDAY,

SIXTH MATINEE OF FELICIA.

The best play since

THE BANKER'S DAUGHTER.

Haverly's Fifth Avenue Theatre.

J. H. HAVERLY, Proprietor and Manager

EVERY EVENING. EVERY EVENING.

EVERY EVENING. EVERY EVENING.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.

THAT MAN FROM CATTARAUGUS.



To the great regret of the opera-going public, the season of Italian opera will end in New York this week. The season has by no means proved an artistic failure, and financially it has been quite satisfactory to the management, although not so consoling as Col. Mapleson's previous seasons, as it has been attended with several unfortunate circumstances—such as the illness of Signor Campanini at the commencement, and the disability through accident of Signor Del Puente, which caused the postponement of the *Magic Flute*, a very popular opera. No especial novelties in operas or stars has been given, yet our people are so wedded to music that they will sustain anything that has the semblance of merit; and this they recognize in the present company at the Academy. On Monday, the 18th inst., Col. Mapleson will be the recipient of a complimentary testimonial, the company merely stopping in New York one night on its way from Boston to Philadelphia for that purpose. On Monday evening last Verdi's opera, *La Forza del Destino*, was given for the first time this season. Most of the talent of the company was concentrated in this opera, much to the delectation of a large and fashionable audience. Signors Campanini, Del Puente, Galassi, Novari, Monti, and Misses Cary and Valera distinguished themselves in their several roles. So few were the blemishes that it is scarcely worth while to speak of them, and the opera was rendered to the infinite satisfaction of all present. Last evening Wagner's *Lohengrin* was repeated for the second and last time, to a large and cultured audience. Mlle. Belocca and Gerster fairly eclipsed themselves in their various numbers, and the plaudits of the audience testified their true appreciation of the musical treat afforded by these ladies. Signor Campanini was in excellent voice, and scored his usual success. Next Friday evening *Il Trovatore* will be given for the first time this season, with Marie Roze, Annie Cary, Campanini and Galassi in the principal roles. Saturday the season will close with a matinee performance of *La Sonnambula*, Gerster, Ravelli and Del Puente sustaining the principal parts.

On Sunday evening last Her Majesty's Opera company gave a grand concert at the Academy, Rossini's *Stabat Mater* being the principal attraction of the programme. The solos were taken by Marie Roze, Campanini, Cary, Galassi, Monti, Belocca, Sacconi, and others.

The Symphony Society ended its third season on Saturday evening last at Steinway Hall, with one of the most enjoyable concerts of the season. The hall was well filled and the audience thoroughly entertained.

On Saturday evening an interesting entertainment was given by Mme. Muri Celli and her pupils, assisted by Signor Arditi and his orchestra, Signori Lazzarini, Belati, Norvari, Montegriffo and others. The performance consisted of selections from five different operas, namely, *Traviata*, *Lucia*, *Favorita*, *Trovatore* and *Faust*. The performers acquitted themselves to the satisfaction of a large audience, and numerous floral offerings were bestowed upon them. Miss Emma Juch became a prime favorite, and her delicious warbling created much enthusiasm, while Miss Tillie Entheiler, Signor Lazzarini, Mme. Vanoni, Miss Eva Britt, Signori Montegriffo and Beleti received cordial endorsement for their efforts.

On Friday afternoon next the public rehearsal to the sixth concert of the New York Philharmonic Society will take place at the Academy of Music, and the concert will occur on Saturday evening.

The salon of the Academy of Music is now the rendezvous of the elite of New York fashion, during the entre acts of the opera. In the centre of the salon is one of Haines' celebrated upright pianos, and it is generally admitted, not only by connoisseurs, but also by the artistes of Her Majesty's Opera company, that the "Haines" piano is unrivalled for the marvellous purity of its tone and the remarkable manner in which it sustains the voice. Madame Marie Roze, the celebrated prima donna, sat down the other day at the Haines piano, at the Academy of Music, and tried it before a host of admiring friends. She played for them and then sang several very charming French songs, and then said she had tried all the leading pianos in Europe and America, but found to her astonishment that the Haines piano surpassed them all for the surprising manner in which it sustained and harmonized with the voice. This endorsement, given without any solicitation, is the strongest ever received by any piano manufacturer, and inasmuch as Madame Marie Roze has tried all the leading pianos of the day, she is consequently in a position to pass judgment upon their respective merits.

AMONG THE MUSICIANS.

Dr. Hans von Bulow makes his orchestra play everything from memory. Adeline Patti and Nicolini, the obese, got 600,000 for ten performances at Monte Carlo. Blanche Roosevelt has been engaged for the next Seafield concert on Saturday evening, at Steinway Hall. The other artists are Belle Cole, Florence Ellis, Wil-

liam Courtney, Signor Leucioni, H. R. Romeyn, Carlos Hasselbrink and Signor Liberato.

Antonio Henne is to supersede Emily Winant as contralto at the Musical Festival in May.

Miss Lizzie E. Arbuckle, pupil of Errani, will shortly leave for Europe to finish her studies.

Jerome Hopkins announces a "Piano Tournament" April 28 at the Academy of Music.

The Boston Mendelssohn Quintet Club will give a performance in San Francisco about Easter.

Carl Rosa is to bring out the new opera, *The Veiled Prophet of Khorassan*, in London, shortly.

Annie Louise Cary is to sing for the Philharmonic Society at Brooklyn on April 22. Miss Cary closes her season with Mapleson to-morrow.

Ida Shapeleigh has left Willie Edouin's Sparks company to enter upon a course of musical studies.

Miss J. J. Neuberger, a young lady with a remarkably fine soprano voice, will debut in concert at Steinway Hall to-night.

Friday evening next will be the fiftieth performance of Billee Taylor at the Standard, on which occasion a handsome souvenir will be presented to each lady auditor.

Ferdinand and Herman Carri, the one a pianist and the other a violinist, will give a farewell concert at Steinway Hall on Thursday evening, 22d instant.

The pianist of the Rive-King Concert company, F. S. Dulcken, suffered a fracture of the leg last Thursday by a railroad collision in Iowa. Several members of the party were badly bruised.

French opera will be inaugurated at the Academy on the 25th, for two weeks, by the Beuplan Opera troupe. The organization has met with much success throughout the South and West.

Signor Perrugini (John Chatterton, his real name), late of the Strakosch-Hess Opera troupe, sailed for Liverpool last Saturday, to appear at Covent Garden with Gye's Italian Opera company. He will return next season.

On Monday evening, the 11th inst., Arbuckle's Ninth Regiment Band will concertize at Steinway Hall. Among the solo artists will be Miss Lizzie C. Arbuckle, Carl Kegel, J. G. Frank, William Griffin and M. Arbuckle.

Maurice Grau's season in Rio de Janeiro begins on the 1st of May. He arrived in this city last week to make arrangements to transport his company to that place. Grau's receipts from eight performances of *Carmen* in the City of Mexico were upward of \$40,000.

Franz Rummel, the pianist, was married on Monday last, at Poughkeepsie, to Miss Leila Morse, youngest daughter of the late Prof. Morse. But few persons were present, and they were mostly relatives of the bride. After the ceremony the couple started for Washington, where the German Ambassador gave them a reception. On Saturday next Mr. and Mrs. Rummel leave in the steamer *Main* for their new home in England. The bride was the recipient of numerous presents, among which was a check for a handsome sum from Samuel J. Tilden.

Farewell Dinner to John McCullough.

This now famous tragedian—one of the coterie that America is proud to call her own—arrived in this city last week from Memphis, where he closed his season, and his many friends, deeming some fitting testimonial due him on the eve of his departure for London, hit upon the expedient of a dinner. Delmonico's was selected as the place, and Monday evening last as the time, as Mr. McCullough sailed on Tuesday. The room was decorated, and the wall behind the Chairman's seat was draped with the American flag, and a bust of Mr. McCullough as *Virginius* formed the center-piece. The table was profusely decorated with flowers, and the bill of fare was a model of typographical beauty. Noah Brooks presided, and Mr. McCullough occupied a prominent position on his right. Among those present were George Fawcett Rowe, William Winter, John Russell Young, Judge Brady, Algernon S. Sullivan, Charles Eytzinger, Harry Edwards, Locke Richardson, Clinton W. Stuart, John F. Raymond, D. A. Buck, Alfred Wilkinson, J. H. McVicker, Judge Benedict, T. Henry French, William Bond, Judge Cowing, Milton S. Latham, of California; Albert Bierstadt, Lester Wallack, Dr. Pallen, Gen. Stager, E. M. Vandenhoff and others.

At the conclusion of the feast speeches were made by most of those present. Mr. Brooks referred to Mr. McCullough's California career, interspersing his speech with many interesting incidents. He referred to the dinner as a slight testimonial of the high appreciation in which the guest was held by his friends in New York, and said the room was not large enough to hold the people who would like to pay tribute to him. He concluded by saying that his friends on this side wished him the fullest success in his career on the other.

Mr. McCullough, in response, cordially thanked the company for the compliment of the dinner, and fully appreciated it. He hoped in England to do credit to the high opinion entertained of his acting by his American friends.

Ex-Governor Milton S. Latham spoke of having the personal acquaintance of Mr. McCullough in California, and knew of his struggles in maintaining the legitimate in that community—that but few men had done more to elevate the drama, and few had been encumbered with more vexations. But he overcame them all, and retired from the coast with the hearty well-wishes of his army of friends.

Speeches were also made in commendation of Mr. McCullough's theatrical statesmanship and his estimable qualities as a man and friend. Mr. Raymond humorously remarked that Mr. McCullough must be going to England for reputation; he could have no idea of going there for money. The speaker had been there himself, and knew how it was.

American actors, he said, never expected to get any money in England, and they are never disappointed. English actors, on the contrary, come to America for money. They get it, go back home again, and forget all about America. He went to England himself several years ago to play with the late E. A. Sothern, and after playing there for a year came back home. When he landed in New York he expected that a great reputation had preceded him; but as he was walking up Broadway he met an acquaintance, who exclaimed: "Hello, John! Where have you been? I haven't seen you for a year!" "Nobody knew," added Mr. Raymond sorrowfully.

Numerous toasts were drunk to the health of the departing guest, and at a late hour the company dispersed.

The Actors' Fund.

About a year ago THE MIRROR commenced agitating the question of establishing an Actors' Fund. The managers of New York and through the country, together with all the leading professionals, expressed themselves in published interviews thoroughly in sympathy with the movement, and a general call was all that was necessary to put the Fund in active operation. It was deemed prudent, however, to let the preliminaries go one year, and further than secure the support and co-operation of the managers, nothing was done at the time. The season just drawing to a close has furnished many evidences of the necessity for establishing the project as soon as practicable. From time to time THE MIRROR has printed accounts of painfully sad cases of destitution among isolated members of the profession, and, thanks to the generosity of our actors, the appeals have not gone unanswered. Still the want of a Fund and an association to watch over its disbursements is felt more than ever, and we have been urged by numerous personal requests and letters to push the matter to a successful issue.

Mr. A. M. Palmer has manifested much enthusiasm over the idea. His plans for organization and the distribution of moneys among the suffering and needy are by far the most systematic and practicable of the many that have been submitted to us. These plans we published some time ago. A MIRROR representative sought Mr. Palmer the other day to inquire whether he still views the establishment of the Fund with favor.

"I have not forgotten it," he said. "I have taken no action, however, because I believe a favorable time has not yet arrived. Managers just at present are not doing a large business, and when receipts are small their generosity usually corresponds. I have not forgotten, and when I start in I shall work with a will. I can guarantee—if I have the aid of all the managers in the city—a return of forty or fifty thousand dollars from the first series of simultaneous benefits. The object will appeal strongly to the public, and they will no longer be called upon to bestow their patronage upon the score of begging benefits that previously were employed to relieve our sick or destitute."

It is our purpose to arrange for a convention of local and visiting out-of-town managers, newspaper men and actors, to take place some time during July, at which the question of the Actor's Fund can be discussed in all its phases, and a mode of future operations agreed upon. THE MIRROR wishes no return in the matter, further than the satisfaction it will give us to know that adequate provision has been made for the unfortunate of the profession.

The movement has the support of most of our brethren of the press. Messrs. Winter, Percy, Stephen Fiske, Forman, Clements, Copleston, Hows, Parkes, and the other prominent gentlemen who represent the dramatic departments of our local daily and weekly contemporaries, are all interested in promoting the well being of the actor, and doubtless their able pens may be counted upon to give publicity and weight to the beneficial object.

A Novelty in Spectacles.

A decided novelty is shortly promised at Niblo's Garden, in the production of a Spanish spectacle entitled *Castles in Spain*, adapted for the English stage by Sr. Arturo Cuyas, editor of an illustrated paper published in this city in the Catalan dialect. The spectacle is an elaborate representation of Spanish architecture and scenery, in three acts. There are seventeen scenes, one-half of which are beautiful sets, which, together with the costumes, armor, etc., are now en route to this city. Among the scenes are views of the house-tops of Madrid, the infernal regions, exterior of an old Spanish castle, an enchanted cave, an encampment of soldiery, and several exquisitely-painted interiors. The spectacle will be under the management of A. Bernis, the manager of several theatres in Barcelona, Mexico and Madrid. We learn that it has been played four hundred nights in Barcelona, two hundred and fifty in Madrid, and enjoyed a long run in Mexico and Havana. It is called a musical, spectacular drollery, and the main idea is the building of castles by all the characters, which vanish into thin air. A synopsis of the plot is as follows:

An old Sergeant, who has been with the army in Flanders, and who builds castles, in which he sees himself a General of the Army, has two daughters in love with two students. Imbuing their father's views, and hoping to wed noblemen, they jilt their lovers, who

seek the aid of a witch. She invokes the powers of darkness, and they evolve a scheme. Not far away lives an old Marquis who has two sons absent for many years serving in a foreign army. The students impose themselves upon the Marquis as his sons, introduce the witch to the castle as duenna, and invite thither the Sergeant and their sweethearts, with a view to marriage. At this point the Marquis' real sons arrive and their plans are thrown into confusion. The students deny them admission to their home, and they depart for the encampment of a body of soldiers in the neighborhood to invoke their aid to enforce their rights. Meantime the witch, in the disguise of a vivandiere, visits the encampment and gets the soldiers drunk when she changes them into monkeys, and their uniforms are donned by a party of students. The assault upon the castle by the dwarfs is in the model extremely droll, and ends with an explosion that makes a breach in the castle. The affrighted inmates take refuge in an enchanted underground cave, from which at length they only escape on the marriage of the students to their sweethearts, which dissolves the castles built by the girls and their father. The whole concludes with an act wherein the four seasons are represented, and with the fanciful attributes which we give them, and which dissolve into one another, beginning with Autumn and ending with Summer.

Several exceptionally fine ballets will be introduced, being different from that which we see in such spectacles as the *Black Crook*, *Black Venus*, etc. There will be a demon ballet in the infernal regions and a bird ballet in the last act. There is much incidental music, which is said to be particularly pleasing.

LETTERS TO THE EDITOR.

Will you hear this letter with attention, As we would hear an oracle? LOVE'S LABOR LOST.

LETTER NO. 1—FROM THE MANAGER. NEW YORK, April 4, 1881.

EDITOR NEW YORK MIRROR: DEAR SIR:—In your last issue was published a letter from Mr. Eustis, replete with the reciting of imaginary wrongs, besides a considerable amount of uncharitable and ungentlemanly mis-statements and misrepresentations calculated to injure the undersigned. I respectfully present for the consideration of those who may have read the same the following simple statement of facts, which I trust in justice to those concerned you will favor with the same degree of prominence as was allowed Mr. Eustis' complaint. First, he says in his letter, "I was approached by Mr. Jed Basset." That is false. He was not "approached," but came to me with a pitiful story of business disappointments, etc., and I engaged him at a salary of \$20 per week. The management was to pay his board and traveling expenses, and there was a distinct understanding that, in the event of business being bad, he was to receive nothing but his board and traveling expenses. From the beginning business was unfortunately very poor; notwithstanding this Mr. Eustis was paid \$60, first three weeks salary. From that time our business grew worse, and we informed him that we could not pay him salary, and reminded him of his agreement. He accepted the situation in presence of the company, and went on from there, continuing in his work, we to pay his board and traveling expenses. We then played one week before reaching Baltimore. During this week Mr. Eustis made himself an object of continual annoyance, doing just as he pleased in his portion of the programme without regard to the desires or requests of the management. It was during this week and not in Baltimore that he contracted a disease which it pleases him to call chills and fever. We reached Baltimore March 14. Mr. Eustis was again informed in presence of the company that it was impossible to continue any longer, but if he wished to remain and take the chances of business improving to a paying standard he could do so, and his board and traveling expenses would be paid. He agreed to the proposition, and we were then announced for three nights and a matinee at the Academy Concert Hall, commencing March 21. We were in that city two weeks, during which time we only played as mentioned above (three nights and matinee). We did not skip, as he terms it in his elegant parlance, but gave him due notice of our intended departure. He was allowed two weeks board and fare to New York, as agreed to, and the season was declared closed. I dispute the truth of Mr. Eustis' statement that he was forced to get up from a sick bed to fulfill his part of the entertainment, for during the idle time he was able to visit the various places of amusement in the city, very congenial medicine for one so dreadfully ill with chills and fever. The gentleman's personal aspersion upon the character of myself and company will receive due attention at the proper time. In conclusion, permit me to assert that we are not frauds, nor the "deep dyed villains" he seems so anxious to paint us, and as to his opinions of my personal ability to please, they are his own property. I myself am happily resigned in that respect to the commendation I have received from the press and public of New York and elsewhere. Trusting you will give this communication a place in your paper, and fully assured that truth will prevail, I remain

Yours respectfully, JED BASSET.

LETTER NO. 2—FROM THE FAIR ARTIST. SATURDAY, April 2, 1881.

EDITOR NEW YORK MIRROR: DEAR SIR:—Conscious that you would not listen to a story injurious to an artist, without giving her an opportunity to justify herself, I request that you will kindly insert this reply to the letter of Mr. Fred. Eustis, the late pianist of the Brice-Brace Company, which appeared in THE MIRROR of April 2. In a spleeny and ungentlemanly manner he alludes to me as the alleged sister of Jed Basset. Some time ago I joined the Aunt Polly Basset Concert Company, when I took the name of Margery Basset, we all traveling together as

ne family, a fact which is not at all remarkable or reprehensible, as he evidently would have it appear. He speaks of me as a "beat." You can form some idea of the possibilities of my ever "beating" him, when I tell you that I never had any business transactions with Mr. Eustis whatever excepting those relating to the stage. Of course I directed him as to the manner in which I wished him to play any accompaniments, that is all. I have seen Mr. Basset pay him his salary several times, but had nothing to do with it myself. Regretting the necessity which compels me to encroach on your valuable space, I remain

Respectfully, MARGERY BASSET.

Important.

When you visit or leave New York City save baggage expressage and carriage hire, and stop at the Grand Union Hotel, nearly opposite Grand Central Depot. 350 elegant rooms reduced to \$1 and upward per day, European plan. Elevator. Restaurant supplied with the best. Horse cars, stages and Elevated railroad to all depots. Families can live better for less money at Grand Union Hotel than any other first-class hotel in the city. Be careful and see that Grand Union is on the sign before you enter.

TO RENT. TO RENT. HAVERLY'S FIFTH AVENUE THEATRE HAVERLY'S FIFTH AVENUE THEATRE AND HAVERLY'S FOURTEENTH ST. THEATRE HAVERLY'S FOURTEENTH ST. THEATRE for June, July and early August. Apply to J. H. HAVERLY, Haverly's Fifth Avenue Theatre, N. Y.

BORN.—March 14, at 14 Montague place, Russell square, London, to the wife of Michael Gunn, a son.

PROFESSIONAL CARDS.

[CONTINUED FROM FIRST PAGE.]

MISS HELEN OTTOLENGUI. Flora Fitzgibbon in Steele Mackake's *Won at Last*. Permanent address 222 E. 23d st.

MISS SYDNEY COWELL. Dohle Dutton in Hazel Kirke, Madison Square Theatre.

MISS MINNIE WALSH. Late prima donna. Pirates of Penzance company. Address MIRROR.

MISS LAURA L. PHILLIPS. Will negotiate with managers for the production of the late John Brougham's plays. Address this office.

MISS LISA WEBER. Leading Burlesque, Comedy and Opera Bouffe. On tour with M. B. Leavitt's Novelty co. Address 12 Union Square.

Mlle. ADELE CORNALBA. Premier Danseuse Assoluto, late with Kralyfs. Now open for engagement. Address P. O. Box 1926, New York City.

MISS JENNIE YEAMANS. At Liberty. Address MIRROR.

MR. JOHN J. LEONARD. Leading Business. Disengaged Season 80-81.

MR. HAROLD WARREN. Late as Freddy, with The Gaiety combination. At Liberty. Address MIRROR.

MR. CHARLES D. HERMAN. Leading Juveniles. Jauschek combination.

MR. GEORGE HEISTER. Comic Artist. At Liberty. Address 12 Clymer street, Brooklyn, E. D.

MR. WILLIAM ELLIOTT. Pantomimist, Acrobats and Burlesque Comedian. Late Conquest Troupe, with Rice's Surprise Party. At Liberty 81-82. Address MIRROR.

MR. E. L. WALTON. Madison Square Theatre. Stage Manager Booth's (Honeymoon) 79-80, Hazel Kirke, "en route" 80-81.

MR. ATKINS LAWRENCE. Leading Business. With Mary Anderson Co. Season 1880-81—Re-engaged. Characters—Huan, Claude Melnotte, Fazio, Romeo, Clifford.

J. H. RYAN, THE ONLY GENUINE. Irish comedian and specialty artist. Second season with J. K. Emmet and making a prodigious hit everywhere. AT LIBERTY APRIL 18, 1881. Address NEW YORK MIRROR.

OTIS A. SKINNER. Boston Theatre, Season 1880-81.

N. Y. MIRROR JOB Printing Office, 12 UNION SQUARE.

Theatrical Work a Specialty

Amusement enterprises will find it to their interest to get our figures before giving out their work.

SMALL WORK, CONTRACTS, LETTER-HEADS, etc., CHEAPER THAN THE CHEAPEST.

BETTER THAN THE BEST.

ESTIMATES AND DESIGNS FURNISHED FREE.

New York Mirror, THE GREAT AMUSEMENT NEWSPAPER, PUBLISHED EVERY THURSDAY, 12 Union Square.

THE ONLY AMUSEMENT PAPER THAT FINDS ITS WAY INTO THE FAMILY CIRCLE.

GILES SHINE, COLONNA, SIR THOMAS CLIFFORD, MAFFIO, LEONARDO, in the WIFE and DE VARVILLE. GRAND OPERA HOUSE, ST. LOUIS, week of April 15.

SONGS.—WORDS and MUSIC of any of the latest songs of the day, by mail, for 35 and 40 cents. T. CARTER, 46 Broome St., N. Y.

MARTINI'S Grand Spectacular Aggregation.

now playing the
PENNSYLVANIA CITIES,
presenting
**AROUND THE WORLD
IN EIGHTY DAYS,**
with a
CAR-LOAD OF SCENERY
and
An Army of Men and Women,
playing everywhere to
ENORMOUS BUSINESS.

OPEN IN BROOKLYN APRIL 11. Address
C. R. GARDINER,
12 Union square.

NOTICE TO MANAGERS.

MR. HARRY C. SMART
Having no longer any connection with me,
I hereby give notice that all contracts and
dates made for next season and signed by
him must be returned to me for examination
and ratification.

FREDERICK PAULDING,
WESTMORELAND,
17th street and Union square.

TO ALL
Musical and Singing People.
PLEASE CALL UPON
JOHN J. SPIES,
DRAMATIC AGENT,
12 Union square.

Richardson & Foos,
GENERAL
JOB PRINTERS,
112 Fourth Avenue,
Near 12th Street, NEW YORK.
NUMBERED COUPON TICKETS A
SPECIALTY.

My contract with
H. J. SARGENT
being annulled, communications should be
addressed
ADELE BELGARDE,
157 East 47th st., New York.

**GREAT
SOUTHERN MAIL**
AND KENNESAW ROUTE.
G. M. HUNTINGTON,
General Eastern Passenger Agent,
303 Broadway, N. Y.
J. C. ANDREWS,
General Southern Agent,
Cor. Camp and Common streets, N. Orleans.
B. W. WRENS, Gen. Pass. Agt.,
THOS. PINCKNEY, Atlanta, Ga.
General Agent, New York.

EASTERN BUSINESS.
C. H. SMITH, Manager,
Permanent address, 34 School st., Boston.
Managing the largest and most successful
season's business ever done through New
England.
Playing all the Eastern cities.
Lately resigning the management of the
Academy of Music, Fall River; now playing
leading attractions there.
Next Summer managing the new Forest
Hill Gardens, Fall River; to be one of the most
beautiful gardens in America.

Macauley's Theatre
Louisville, Ky.
JOHN T. MACAULEY,
Proprietor and Manager.
Louisville Opera House,
BROOKS & DICKSON,
Proprietors and Managers.

For time and terms please address
BROOKS & DICKSON,
303 Broadway, New York.

**COLLEGE OF ELOCUTION AND
ACTING,** 15 East 14th street, New York
PROFESSOR PHILIP LAWRENCE (Miss
Nelson's only teacher in this country) in
struts ladies and gentlemen for the stage,
especially as dramatic stars. The "Lawrence
Speaker" price \$2, postage free. Pupils can
board after May 1st at the Lawrence Dramatic
College, near the beautiful Hudson. Hall and
stage for acting.

SATIN DRESSES PAINTED in origi-
nal and artistic designs to harmonize with
color, material and wearer. Special atten-
tion given to gas-light and stage effects. Call
on or address **CYNTHIA LEONARD,** 50 E 9th st.

Louis Aldrich
—
MY

PARTNER.
—
Ch's T. Parsloe

D. H. HARKINS.
Starring Tour, England
PERMANENT ADDRESS,
American Exchange, 449 Strand, London, Eng.

HAS RECEIVED MORE INDORSE-
MENTS FROM ARTISTS AND
MUSICIANS THAN ALL OTHER
UPRIGHT PIANOFORTES COM-
BINED.



IT IS STRICTLY FIRST-CLASS
and is the only upright pianoforte ever used
as a solo instrument in public concerts by
eminent artists.
WAREHOUSES:
124 Fifth Ave., New York.

**Wm. C. Mitchell's
PLEASURE PARTY
OUR GOBLINS**
Instantaneous and electric success of Wil-
liam Mitchell's BOOK 2 OF THE GOBLIN SERIES,
OUR GOBLINS AT HOME,
with which is incorporated the supreme satire
of the day.
SOCIETY IN A NUT-SHELL,
Interpreted by
MR. WILLIAM GILL as BENJ. F. COBB and
LITTLE DAPHNE; Mr. Francis Wilson, ec-
centric comedian; Miss Elvira Deering,
comedian; Miss Emma Carson, soprano;
Miss Mira W. Barrie, contralto; Mr. William
Forrester, comedian and tenor; Mr. J. M.
Norcross, basso profundo; Mr. Fred Perkins,
musical conductor.
Park Theatre, Boston, March 14, one week;
Haverly's Brooklyn Theatre, 21st, one week;
Haverly's Fourteenth Street Theatre, New
York, 25th, two weeks.

SEASON OF 1880-81.
**THE RIVE-KING
GRAND CONCERTS**
FRANK H. KING.....Manager

A complete ensemble of lyric stars:
Signora **LAURA BELLINI**, Prima Donna So-
prano, her first appearance in America.
Past eight years in Italy.
Miss **EMMA E. MARILLA**, Contralto, her first
appearance in America.
Mr. **GEORGE H. BRODERICK**, Basso Cantante,
from Her Majesty's Opera, London and New
York.
Mr. **FERNAND DULCKEN**, the celebrated
composer and pianist, Musical Director.
Herr **REINHARD RICHTER**, violin virtuoso.
Concert Meister Imperial Opera, St. Peters-
burg; his first appearance in America; and
Miss **JULIA RIVE KING**, America's Greatest
Pianist. Managers desiring dates will
please address **FRANK H. KING,**
Steinway Hall, New York.

**POSTER CUTS
AND
WINDOW BILLS
FOR**

BILLEE TAYLOR
—
**AND
OLIVETTE.**
J. E. JACKSON,
12 & 14 SPRUCE STREET, N. Y.
Care **JAS. REILLEY.**

Mercantile Hall,
ALTON, ILL.

Population of city, 18,000, on Chicago and
Alton R. R. L. and St. Louis R. R. and St.
Louis and Kansas City R. R. Amusement
well patronized; first-class troupes always get
crowded houses. Hall first-class in every re-
spect, with good ventilation, scenery and
dressing rooms. Seating capacity 650. For
particulars apply to
LEWIS & DETRICH,
Alton Ill.

CONROY OPERA HOUSE,
—
ONEIDA, N. Y.
Under the auspices of
THE GERRIT SMITH GUARDS.
Lieut. M. CAVANA,
Manager, P. O. drawer 1,187.

Edwin Booth.

ABROAD.
Letters may be addressed care New York
MIRROR.

REAPPEARANCE.
PARK THEATRE, BROOKLYN.
MONDAY, APRIL 4, AMERICA'S ARTISTE.

**FANNY
DAVENPORT**
AFTER HER
TRIUMPHAL TOUR.

A Season of Ovarions in
Every City.

Opening Night, Camille.

Miss
Rose Coghlan.

WALLACK'S THEATRE,
Season 1880-81.
Address New York MIRROR.

Miss
Clara Morris.

EXTRA MATINEES AT
Union Square Theatre.

Miss **Ada Dvas.**

LEDGEWOOD,
NORWALK, CONN.

Belle D. Melville,
AMINA in BLACK CROOK.

W. A. Whitecar,
CHAS. COURTLY, GLAVIS, GASTON; RAY-
MOND in PIQUE.
With Fanny Davenport.

John T. Raymond.
—
AT PARK THEATRE
AS
FERDINAND NERVY FRESH.
THE AMERICAN.
—
HORACE McVICKER.
Acting Manager.

Denman Thompson
—
AS JOSHUA WHITCOMB.
—
J. M. HILL,
Permanent address,
Clark and Madison Streets, Chicago, Ill.

Chas. B. Bishop

as the
WIDOW BEDOTT,

supported by
**HAVERLY'S
COMEDY COMPANY.**

EN ROUTE.

Louise Manfred,
PRIMA-DONNA SOPRANO.
—
LEADING ROLES IN LIGHT OPERAS.
—
Address New York MIRROR.

MADAME P. A. SMITH,
THEATRICAL DRESSMAKER.

MODES DE PARIS.
117 WEST TWENTY-EIGHTH STREET, N. Y.
The dresses worn by Adele Belgarde at Hav-
erly's were designed by Mme. Smith.
All the latest Parisian Fashions received at
our establishment as soon as issued in Paris.
Accessories will find it to their advantage to
give me a call.

MISS FANNY REEVES
AND
E. A. McDOWELL,
Address 148 West 25th st.

BIDWELL'S
NEW
ST. CHARLES THEATRE,
CAPACITY, 3,000.

ELEGANT
ACADEMY OF MUSIC,
CAPACITY, 2,000.

THE LEADING AND POPULAR THEATRES
OF NEW ORLEANS—NO STOCKHOLD-
ERS, DEAD-HEADS OR OTHER
ENCUMBRANCES.
Managers of combinations desiring time for
season of 1881-2 will please address
D. BIDWELL, New Orleans.

ACADEMY OF MUSIC,
MILWAUKEE,
WISCONSIN.

The finest theatre in the Northwest, and
ONLY ONE ON THE GROUND FLOOR.
Ten modes of egress. Capacity 1,600.
Fully stocked with elegant scenery and all
else necessary for the proper production of
all plays, operas, etc. Would like to hear
from managers of first class combinations
ONLY. Will either rent or share.

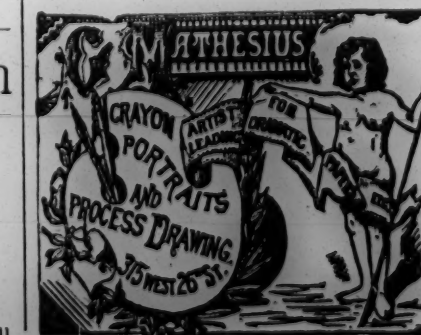
Address,
HARRY DEAKIN,
Lessee and Manager.

Tabor Opera House,
LEADVILLE, COL.,
A. T. WELLS, JR......Treasurer
P. O. Box 1,900.

NOW OPEN FOR DATES.
Will rent the house or play combinations upon
shares.

SEATING CAPACITY, 800.
PATENT FOLDING CHAIRS.
FINE SCENERY.

Address all communications as above.
OWENS' ACADEMY OF MUSIC
CHARLESTON, S. C.
ENTIRELY REFITTED WITH PATENT PERFOR-
ATED FOLDING-SEAT CHAIRS AND
PATENT HAT-RESTS.
The handsomest and most complete theatre
south of Washington. Possesses all the
modern improvements, and well stocked with
scenery, and all appurtenances of a FIRST-
CLASS THEATRE.
Business communications must be addressed to
J. M. BARRON, Manager,
Charleston, S. C.



To Managers of Attractions

FOR THE SEASON OF 1881-2

I can attend to the ROUTING AND BOOK-
ING of a few more FIRST-CLASS Attractions.
For this work I possess many advantages
over any man in America, the principal one
of which is the fact that I am agent for
**FOUR LEADING THEATRES IN NEW
YORK,**
**THE TWO BEST THEATRES IN PHIL-
ADELPHIA,**
THE BEST THEATRE IN BALTIMORE
**THE OPERA HOUSE IN WASHING-
TON,**
**ONE OF THE BEST THEATRES IN
BOSTON,**
THE BEST THEATRE IN CHICAGO,
**THE BEST TWO THEATRES IN ST.
LOUIS,**
**THE BEST TWO THEATRES IN NEW
ORLEANS,**
**THE BEST TWO THEATRES IN CIN-
CINNATI,**
THE BEST THEATRE IN BROOKLYN,
**THE ONLY THEATRE IN WILLIAMS-
BURG,**
**THE BEST THEATRE IN INDIAN-
APOLIS,**
THE BEST THEATRE IN DETROIT,
THE BEST THEATRE IN ROCHESTER,
THE BEST THEATRE IN ALBANY,
THE BEST THEATRE IN TROY,
**THE ONLY THEATRES IN SYRA-
CUSE,**
THE ONLY THEATRES IN BUFFALO,
THE BEST THEATRE IN CLEVELAND
THE BEST THEATRE IN LOUISVILLE
THE BEST THEATRE IN MONTREAL,
**THE TWO OPERA HOUSES IN TO-
RONTO,**
ALL THE THEATRES IN TEXAS,
**ALL THE THEATRES DOWN THE
COAST; IN FACT,**

One Principal Theatre in
Every Important Amuse-
ment Centre in America.

**NO OTHER AGENT CAN JUSTLY
CLAIM SUCH ADVANTAGES.**

No Other Agent has Important City
Theatre Dates to Fill.

Other agents may offer **FOUR WEEKS** over
a circuit; I offer **FORTY WEEKS**, including
ALL the cities and in the **BEST** theatres.
I am the only middleman that has proved
of equal advantage to both the local and the
travelling manager.
With one exception I have handled no at-
traction in the last three years that has not
had choice dates at one of the best New York
City theatres each year.
I make very little talk, but the record of the
past is the best guarantee of the future.
No manager who has ever done business
with me has changed his base; every year
brings new ones, but none of the old ones
drift away.

NO CIRCUITS! NO CIRCUITS!

Circuit managers play towns without even
a daily paper, where the rent is \$10, when he
makes money on a \$30 house, and the travelling
manager is a loser to the tune of a hun-
dred.
Will you open your eyes and look upon this
matter as a business affair and not a street
corner conversation? It is thousands of dol-
lars to you, and yet you treat it with the most
supreme indifference.

Do you call this business? Last Summer
Brooks & Dickson booked the Troupers in
Springfield, O. telling them that they were
the agents and giving a written contract for
a certain date. When Mr. Owen, the agent,
went into the town to bill it he was quietly
told that they did not know B. & D. in any
business sense. They did their own booking
and had long ago given the date to Barlow,
Wilson, Primrose and West. The Troupers
have sued for damages.

Brooks & Dickson booked **Aldrich** and **Far-
sloe** in Syracuse. Mr. Luman ignored the
whole affair; said they had no authority
whatever. When the time came to play
things were—well, guess.

Ask any combination that played the se-
cond circuit the present season how they
like it—any one. "It's a shadow, a delusion."
ASK—INQUIRE—INVESTIGATE. After you
have inquired about the mysteries of their
Michigan Circuit ask the following wonder-
fully successful attractions, How is it with
you? **Col. J. H. Mapleson,** Col. J. H. Hav-
erly, **Fanny Davenport,** A. M. Palmer, **Ald-
rich** and **Parsloe,** **Smith** and **Mestayer,** **J. M.
Hill,** **Frank Mayo,** M. B. Leavitt, **Strakosch**
and **Hess,** **Frederick Paulding,** **Milton Nobles,**
Maurice Grau, **The Troupers,** the **Kiralfy**
Bros., **W. C. Mitchell,** **Buffalo Bill,** **C. D. Hess,**
Corinne Merriam, or any of the promi-
nent managers who have done business with
me.

Office hours, 9 A. M. to 6 P. M. Consultation
fees according to time occupied and results
accomplished.

Reading plays, \$10 each, which includes ad-
vice as to the best manner of disposing of the
same—whether they are fit for the stage or
the waste basket, or for the consideration of
managers and stars.

C. R. GARDINER,
ADVISORY MANAGER,
AMUSEMENT BROKER
AND
Manager's Agent,
12 UNION SQUARE,
NEW YORK.

PLAYS! PLAYS! PLAYS!
For Reading Clubs, for Amateur Theatricals,
Temperance Plays, Drawing-Room Plays,
Fairy Plays, Ethiopian Plays, Guide Books,
Speakers, Pantomimes, Tableaux Light,
Magnesium Lights, Colored Fire, Wax
Cork, Theatrical Face Preparations, Wax
Works, Wigs, Beards and Moustaches,
reduced prices. Costumes, Scenery, Ornaments,
New catalogues sent free containing full
description and prices.
SAMUEL FRENCH & SON, 50 E. 14th St., N. Y.

THE ONLY SUCCESSFUL GRAND ENGLISH OPERA COMPANY IN THE UNITED STATES
IS THE KNOWN

EMMA ABBOTT CO.

The Best Organized, Most Popular and Successful Lyric Organization Extant.
TERRIFIC SUCCESS EVERYWHERE.
GRAND CHORUS and ORCHESTRA under the direction of Sig. TOMASI.
WETHERILL & PRATT, Sole Proprietors and Managers.



THE MONEY TELLS.

JOHN E. OWENS,

IN THE SCREAMING FARCE-COMEDY,

That Man from Cattaraugus,

In the full tide of success at

HAVERLY'S FIFTH AVENUE THEATRE.

The critics condemn it because it has little literary merit,

BUT IT MAKES THE PEOPLE LAUGH.

ALLEN TRUEMAN is a companion piece to BARDWELL, SLOTE, JOSHUA WHITCOMB, CO L. SELLERS, and other American character parts, and it has equal literary merit. John E. Owens carries the play. On the opening night he was not himself. The delays by storm on his tedious journey from California, his late arrival in New York, lack of rehearsal and proper time for preparation, all served to unnerve him. The first night the critics condemned the comedy; they have not seen it since to retract the verdict; but now

"RICHARD IS HIMSELF AGAIN,"

and the piece goes with scream* laughter. John E. Owens, who is everywhere acknowledged to be

AMERICA'S GREATEST CHARACTER COMEDIAN,

deserves better treatment from the press. His pocket does not suffer because

THE POPULAR VERDICT IS WITH HIM.

The gentlemen of the Press kindly invited to take another look at

THAT MAN FROM CATTARAUGUS,

as the engagement is necessarily limited.

25 CENTS.

BILLEE TAYLOR

FOR SALE,

INCLUDING RIGHTS AND PRIVILEGES FOR PUBLIC REPRESENTATION.

A full and complete Libretto, containing all the dialogue, songs, stage directions and business, diagram of costumes, and everything pertaining to a correct and proper representation of

THIS MOST CHARMING OPERA OF THE SEASON.

THE ONLY EDITION COVERED AND PROTECTED BY THE COPYRIGHT LAWS OF THE UNITED STATES.

CAUTION.—Any and all infringements upon this publication will be prosecuted to the full extent of the law.

Sent by mail, postage free, upon receipt of

ONLY 25 CENTS.

ALLEN & BROTHER, 12 Union Square.

TRADE SUPPLIED THROUGH THE AMERICAN NEWS COMPANY.

25 CENTS.

SPRING OPENING.

NEWEST DESIGNS IN DOMESTIC AND FOREIGN WOOLENS. IMMENSE CHOICE.

PANTS TO ORDER, SUITS TO ORDER,
From \$4, \$5, \$6, \$7, \$8. From \$15, \$18, \$20, \$25.

SPRING OVERCOATS, \$15, 18, 20, and 25.

SELF-LINED, FANCY-LINED, AND SILK-LINED.

SAMPLES AND RULES FOR SELF-MEASUREMENT SENT BY MAIL.

ELECTRIC LIGHT USED.

NICOLL, the Tailor,

620 BROADWAY, and 139 to 151 BOWERY.

Open evenings until 9 o'clock. On Saturday evening until 10 o'clock.

A GREAT HIT! IMMEDIATE SUCCESS!

MR. AND MRS.

GEO. S. KNIGHT

In BARTLEY CAMPBELL'S new domestic drama,

GOVERNMENT BONDS.

TIME FILLING RAPIDLY FOR SEASON 1881-2. Address
GEORGE S. KNIGHT, this office.

Selina Dolaro,

PRIMO OPERA BOUFFE

ARTIST AND COMEDienne,

Under management of Messrs. Strakosch & Hess, now playing the title role in OLIVETTE with unexampled success at Bijou Opera House.

SPECIAL NOTICE TO COMBINATIONS.

Arch Street Opera House,
PHILADELPHIA, PA.,

Can be rented by the week or night after April 23, '81. Full stock of scenery. Apply to Manager at box-office.

Will AUGUST SEIGRIST

communicate with TONY DENIER at once, care National Printing Co., Chicago, Ill. Australian amusement papers please copy.

"MORAL PLUCK IS ENOUGH FOR ME."

STUART & GRAY'S BILLEE TAYLOR CO.

Organized expressly to present the opera in a manner equal, if not superior, to any production ever before presented to the public. The company will be one of superior excellence, and will embrace the following well-known artists:

MISS MINNIE WALSH,

MISS ESTELLE MORTIMER,

MISS HELEN STUART,

MR. RUSSEL GLOVER,

MR. H. W. MONTGOMERY,

MR. GEORGE GASTON,

MR. J. H. BURNETT,

MR. EDWARD CONNELL.

A CHORUS OF FIFTY VOICES.

NEW SCENERY BY VOEGTLIN.

COSTUMES BY DAZIAN.

MUSICAL CONDUCTOR,

WILLIAM J. ROSTETTER.

Commencing at the ACADEMY OF MUSIC, BALTIMORE, April 18, 1881.

All applications for dates and information to be made to

E. M. STUART, Union Square Hotel. N. Y.

ENGLISH'S Opera House,

INDIANAPOLIS, IND.

THE MOST MAGNIFICENT THEATRE IN THE WEST.

THE ONLY FIRST CLASS LEGITIMATE THEATRE IN INDIANAPOLIS COMPLETE AND PERFECT IN ALL ITS APPOINTMENTS.

Among the many leading combinations playing at this house during the past season, Mr. English refers to the following well known actors: Lawrence Barrett, T. W. Keene, W. E. Sheridan, Frederick Paulding, Barney Macanley, John A. Stevens, John Dillon, Fanny Davenport, Janauschek, Rose Eyttinge, Kate Claxton, Charlotte Thompson, Selina Pether, Minnie Palmer, Alice Oates, Mapleson's Grand Italian Opera company, Rice's Bijou Opera company, Corinne Merriam, Palmer's Union Square combination, Voyagers in Southern Seas combination, Comley & Barton comb., Smith & Mestayer's Tourists, Anthony & Ellis' combination, John B. Gough, Rive-King Concert company, Donald Concert company, Remenyi Concert company, Haverly's European Mastodon Minstrels, Haverly's Genuine Colored Minstrels, Barlow, Wilson, Primrose & West's Minstrels, Homer & Morton's Big Four Minstrels, Arlington's Minstrels, etc. For time and terms for next season address as above.

N. B.—Remember that this theatre has no connection whatever with the Brooks & Dickson Circuit, and that we give from five to ten per cent. better terms to combinations, than any opposing management in Indianapolis.

ST. NICHOLAS HOTEL, SPRINGFIELD, ILL.

JOHN MCCREERY, - Proprietor.

Newly fitted and refurbished. Special rates to the profession; the only first class hotel in the city patronized by them.

We cordially endorse the ST. NICHOLAS as being perfect in all its appointments, a pleasant home, with first class accommodations: C. T. Atwood, business manager Collier's Banker's Daughter combination; Robert Arthur, general manager H. J. Sargent's attractions; J. K. Burk, business manager Mitchell's Pleasure Party; W. W. Fowler, business manager Sol Smith Russell; W. H. Strickland, general agent Haverly's New Mastodon Minstrels; H. B. Harwood, business manager False Friend combination; Frank D. Hall, business manager Frank Mayo combination; Claude Dellaven, general representative of all the Gullick Blaisdell Guaranteed Attractions; J. Duke Murray, business agent John Dillon combination; A. S. Burt, business manager R. E. J. Miles' Alice Oates Opera co.

BILLEE TAYLOR

CAUTION.

Warning is hereby given that the sole and exclusive right of representation in the United States and Canada of the nautical comic opera BILLEE TAYLOR, by Messrs. Stephens and Solomon of London, Eng., with the original dialogue and stage business, is fully vested in Messrs. R. D'O'LY CARTE and EDWARD E. RICE by direct assignment from the authors. Any attempt to produce the same without special authority from Messrs. Carte and Rice will be promptly and vigorously prosecuted.

(Signed) SHIPMAN, BARLOW & LAROCQUE,
35 William street, New York;
BROWNE & WITTER,
32 Park place, New York;
BROWNE, HOLMES & BROWNE,
82 Water street, Boston.

Attorneys for Messrs. R. D'O'ly Carte and Edward E. Rice.

WANTED FOR HOOLEY'S COMEDY CO.,

For the road, for season of 1881-2, the following people:

- 1 Singing Soubrette,
- 1 Comic Old Woman,
- 2 Character Actors.

None but first-class artists need apply. Silence a negative.

R. M. HOOLEY,
CHICAGO.

BERNARD,

LATE WITH BLOOMS,

Begs to inform his friends and patrons that he has opened a

DRESSMAKING ESTABLISHMENT

at No. 63 East Ninth street. He guarantees a perfect fit at the most reasonable prices in the city; also, dresses re-modeled to new.

M. B. CURTIS, THE EMINENT COMEDIAN,

supported by a strictly first-class company, in his inimitable and original characterization of the title role in GEORGE H. JESSOP'S new American comedy-drama in three acts, "the Jew that Shakespeare drew." On the contrary, he aims to embody the live, restless, quick-witted, affable and irrepressible

SAM'L OF POSEN, A COMMERCIAL DRUMMER.

A character familiar to all in every-day life, but wholly new to the stage. As SAM'L OF POSEN Mr. CURTIS awakens no memory of that traditional stage personage, "the Jew that Shakespeare drew." On the contrary, he aims to embody the live, restless, quick-witted, affable and irrepressible

Young American Hebrew of the Period, the recognized fresh Flower of Fashion, the buoyant, spirited Companion, the Expert in Diamonds and the Virtuoso in Finance. The delineation is in the vein of pure comedy throughout, unblemished by vulgarity or by offensive burlesque. In a word, SAM'L OF POSEN is the thoroughbred hero of a sterling romantic comedy of life in the New York of to-day. Managers of leading theatres only may telegraph their open dates to

FRANK CURTIS, Sole Proprietor,

JOHN M. BURKE

PAUL F. NICHOLSON

Manager

Business Agent

Care of New Portland Theatre, Portland, Maine.

ROUTE: Savannah, 23, 24; Charleston, S. C., 25, 26; Wilmington, N. C., 28, 29; Norfolk, Va., 30, 31; Richmond, April 1, 2.

SEASON OF 1880-81.

THE YOUNG AMERICAN TRAGEDIAN,

FREDERICK PAULDING,

Under the management of HARRY C. SMART, supported by the accomplished artiste

MISS M. LODUSKI YOUNG,

and the following carefully selected company:

Mrs. J. J. PRIOR, Miss ALICE GREY, Miss EMMA LATHROP, Messrs. HAMILTON HARRIS, L. M. MCCORMACK, FRANK LITTLE, MILTON RAINFORD, RAYMOND HOLMES, FRANK NORCROSS, H. D. GALE, M. L. LEFFINGWELL, JOHN F. DE GEZ, L. M. BURTON, WILLIAM BATTEN, J. L. BARTON.

Repertoire:

HAMLET, FOOL'S REVENGE, MERCHANT OF VENICE, LADY OF LYONS,

Salviati; or, The Silent Man,

an adaptation from the French by WILLIAM SEYMOUR (with new scenery, properties, wardrobe, etc., etc).

Address all communications to

OR C. R. CARDINER,

HARRY C. SMART,
12 Union Square, N. Y.

MILLE. ARIEL,

THE ORIGINAL AND ONLY

"FLYING DANCER,"

OPENED AT BOOTH'S THEATRE, MARCH 21, FOR FOUR WEEKS, SCORING AN IMMENSE SUCCESS.

BOSTON HERALD says: "The daring flight of ARIEL" over the audience is truly wonderful, and must be seen to be appreciated. This is the first time the performance has been done in Public and proved an instantaneous success. All effects of ARIEL have been fully patented throughout the United States and Europe.

J. F. TURNER, Manufacturer of Patent India Rubber springs for Gymnastic performances, Sole Agent.

J. ALEXANDER BROWN, Dramatic Agent, 64 East 14th Street.

Brilliant engagement of the most mirthful of the great comedians, MR.

GUS WILLIAMS,

in his hilarious character of

OUR GERMAN SENATOR,

IN THREE ACTS AND A TELEPHONE.

Under the management of JOHN RICKABY. Crowded houses everywhere.

BLOOMS'

THEATRICAL EMPORIUM,

48 AND 50 W. FOURTEENTH ST.

Always on hand, everything necessary to complete a theatrical wardrobe.